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ART

DORE ASHTON

For years I have heard the hopeful traditionalists declare that the "figure" is coming back to painting. In my visits this season to university art departments and museums throughout the United States, the subject has been raised in so many forms, and at so many levels that it would appear to be so. The figure is back. But in what condition?

The New Images of Man exhibition staged two years ago by the Museum of Modern Art gave heart to the simplicist figure advocates. Ever since, they have lost no opportunity to cheapen and misuse the art historical information presented in that show. The figure as a symbol of contemporary man's "anguish" and moral concern has become the rallying point for every reactionary and superficial critic in the country. Artists who use the human figure are at the mercy of their platitudes, their vested interests, and their senseless insistence on the competition of figurative and abstract art.

In my review of the New Images show in this magazine, I pointed out that artists who have come to the figure since the last war have not escaped the inroads of the main abstract tendency of the 20th century. When the figure appears in their work it is nearly always undermined by an inevitable dependence on an essentially abstract process. What is depicted for the most part is not the individual figure, but a general environment within which the figure is just another element. Wittingly or not, most 20th-century figurative artists begin with abstraction. And the figure, resisting, becomes hopelessly confused.

I could cite as an example a recent exhibition of the work of Leon Golub at the Frumkin Gallery. Golub, someone has said, is concerned with man and his inability to control his environment. Pathos and existential despair are supposed to inhere in his work.

But what really do the turgid, clumsily outlined figures in Golub's painting suggest? In their round-headed colossal scale, they of course suggest Golub's interest in late Roman sculpture. But it is a diluted interest, one which merely provides a convention for depicting the human figure.

The pathos is intended to be expressed in fragmentary outlines, and truncated forms of the figures, and in the way their flesh and surroundings are equated. Little patches and clots of color against sallow grounds, and suspensions of amorphous forms under thick glazes—forms that have no relationship to the outlined bodies—are thought by some critics to be symbolic of the erosive action of tragic modern life. But it is all singularly unmoving. The abstract techniques, not a little influenced by Pollock, are incommensurate with the figure, and remain untransformed matter. The "human" figures are doll-like—too near to the human form to be suggestive, too far from deep emotion to be taken for tragic symbols.

I would be willing to concede that it might be possible for a contemporary painting of the human figure to sum up a man's indignation. But with very few exceptions—and most of them European—I have found mostly utter failures.

So, it would seem, has Jean-Paul Sartre, who recently wrote an essay "The Painter Without Privileges" on the occasion of an exhibition of abstractions titled "The Insurrections." The painter Lapoujade (not an important painter, but that is irrelevant) based his show on his indignation over the injustices and outrages piling up in the Algerian crisis. Sartre confronts the ethical problems of the artist unflinchingly in his article, and his observations are well worth summarizing.

"Since Goya," he begins, "the killers have not ceased killing, nor the good souls protesting. Every five or ten years a painter is found to revive the Horrors of War, modernizing the uniforms and armaments. Without success: the indignation of his heart is not to be doubted, but it doesn't descend into his brush."

The portrait of the century, Sartre maintains, is not aptly made in terms of the figure. "The human figure hides the pain of men; it has disappeared, and, in the tissue of art itself, something has been born of this death."

The object of this art is no longer the individual or the typical, he says. It is the "singularity of this epoch and its reality."

To approach the reality, Sartre suggests, there is only one possible avenue for the contemporary painter, and that is through abstract art. Sartre's reason will perhaps surprise many: He says that abstract art alone today provides the artists with the essential, the "fundamental link with Beauty. No matter where it comes from, a canvas will be beautiful or it will not be; when it is besmeared, painting has not taken place, that's all. . . . The Beautiful is not even the end of art: it is the flesh, the blood, the being."

Painting dies at the very instant when it is wanted to serve alien ends. In fact, Sartre says paradoxically, "if one tried to show the evil that men do to other men, one would betray painting without profiting much for Morality; or, if the work, in spite of everything, seemed beautiful, one would betray for Beauty the anger or pain of men. . . . Betrayal everywhere."

Good sentiments, he points out, always incline toward academism. (Throughout the article Sartre's implication is that academism is the enemy of artists, and official art the opposite of Art.)



Jack Tworikov

West Barrier, 1960

*Courtesy Leo Castelli
Gallery*

*Photograph by Rudolph
Burckhardt*

If one wants to communicate indignation, above all it is necessary that the public can decipher the message. Goya was only apparently interested in communication. But, Sartre says, Goya didn't paint the war but his own visions. There was "no desire to edify the masses in the man so poorly edified himself that the horrors of battles and executions become little by little in the depth of his heart the naked horror of being Goya."

"Guernica" is a special case for Sartre. It combines incompatible qualities successfully. Although it is a commemoration of a massacre, the painting at the same time seems to have only sought beauty. The bitter accusation will remain, but without deranging the calm beauty of the forms.

But here Sartre makes an important point: The picture was painted before the Second World War.

"At that time, the figure was kept because the end of the painter's research was precisely the movement which disintegrated it. This violence didn't need to hide itself or transform itself: it is identified with the disintegration of men by their own bombs: a process of investigation became the sole sense of a revolt, and the denunciation of a massacre. The same social forces had made of a painter the negation of *their* order, the same had prepared from a distance the fascist destructions and Guernica."

After the war, Sartre remarks, Picasso could not repeat the feat. His art and the world had changed. Picasso, Braque and a whole generation of analysts had disintegrated figuration. What

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is left for the new generation is color, rhythm, fragments. They have no choice. Each must interrogate the new art for its ends and resources. "The only concern of the artist must be art. Serious changes in all the arts are first material. The form comes last."

Yet, if the only concern of the artist is his art, he is still expected to be a man like any other. Here is Sartre's essential point. The painter is no longer the privileged man in the service of princes. He is a man like any other who must enter the crowd ("this infinite circle in which the center is everywhere") naked, without decorations and rosettes, and participate in everything.

Although he doesn't say so explicitly, Sartre implies that the experience of the man among others will amplify his expressive



Jack Tworikov

East Barrier, 1960

*Courtesy Leo Castelli
Gallery*

*Photograph by Rudolph
Burckhardt*

potential. Anything he paints will have the increment of this experience, and will enable him to relate his own experience to that of "the Other."

The mockery of imitating the reality of torture and outrage is emphatically exposed in Sartre's essay. The real crime, he says at one point, is not committed by the obstinate man whose windows face a concentration camp and who persists in painting compotiers. This is a sin of omission. The real crime is to paint the concentration camp as if it were a compotier, in the same spirit of research and experience.

JACK TWORIKOV

I have always thought of Jack Tworikov's paintings as the work of a reticent man; a man who prefers to unveil the mysteries of his life as a painter in slow stages, revealing just enough to establish truth, and restraining embellishments on that truth.

His recent exhibition at the Castelli Gallery was a firm declaration of the value of reticence. The titles of the two apogee paintings—East Barrier and West Barrier—could not be more significant. The two canvases are masterful summaries of the work of several years.

Tworikov has consistently constructed his barriers to give a double illusion. It is the illusion of an experience blocked, and a potential experience revealed. His last exhibition, for instance, was dominated by paintings in which the major structures were heavy walls perforated just enough to suggest a world of freedom and light behind.

In this exhibition, the barrier is even more salient. Massed strokes are countered by the cool alleys of light leading back into openness. The barrier is a giant ambiguity. Tworikov softens its contours, blurs and feathers the edges of strokes, so that finally, it is not only a barrier, but a part of a painter's working experience: that of the masses taking their places graciously in the ideal sealike atmosphere peculiar to Tworikov's recent work.

Contrasted with other paintings in the show, these two are more complex in understructure, more simple in surface. In several other canvases in high-keyed vermillions, greens and blues, the long diagonal lines suggesting in ensemble the tarry piles of seaports, drive furiously across the canvas. The deliberate energy they display derives not only from the rich color, but from the way the painter uses small details.

Energy is sublimated, however, in the large Barrier paintings. It is present in the characteristic diagonal thrusts, but it is held in check by the unity Tworikov's final solution to the Barrier problems has brought.

West Barrier is more than seven feet tall and six feet wide. It is dominated by a massive organization of strokes that in the first total impression seem to be bearing down with considerable force on the silvered air and light to their right.

But the mass soon resolves itself into a complex of individual forms. Some sit placidly on the surface in vertical quiescence. Others pitch toward the magnetic white light. Still others move behind, well behind, into depth. Tworikov's assured overpainting gives variety of form within the mass. Beneath the brownish, dove-gray of the major strokes (diluted umber) are bluish forms, and, to the left, delicate reds which in their ember warmth, help illuminate the interior of the massive form.

Silvered and brown-gray tonalities prevail in East Barrier also. Here, Tworikov builds an extremely delicate structure of thin transverse lines against which the thickly massed strokes are incongruously but successfully balanced. These intersecting lines are a simple means of suggesting several planes for they halt at different points within the interior space of the painting. The pitching movements of the barrier forms are contained by these crucial hairlines. As in the other barrier, there are touches of blue beneath, and of red in the downstroke that gives all of Tworikov's paintings the feeling of pending weights.

Characteristic of his recent work is an interest in a strange double effect. There are mirror-like backgrounds. There are bracket-shaped compositions which lead the eye out of the painting in opposite directions. There are intransigent stave and pile shapes against the masked and blurred contingent forms. There are heavy diagonals countered by the slenderest of transversals. Finally, there is misty softness—at which Tworikov is a master—against choppy buttressed forms which carry the color load. The skillful combination of opposing concepts was always a part of Tworikov's intention. In this show, it is realized.

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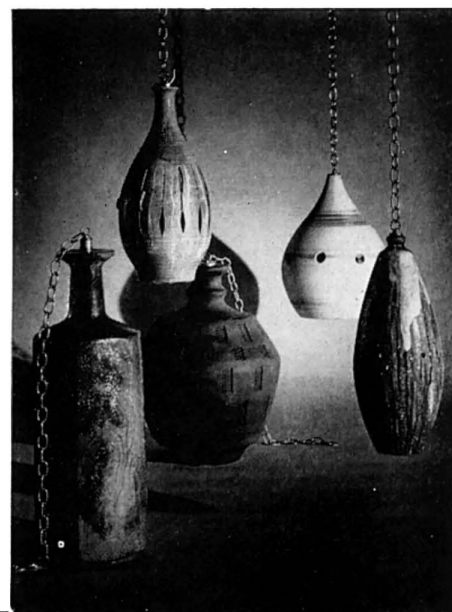
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MUSIC

PETER YATES

CHARLES IVES: The Transcendental American Venture—Part 3

In my previous two articles about Charles Ives I demonstrated that he was a Transcendentalist and that Transcendentalism meant for him a consensus of positive religious and humane ideas with a revolutionary implication the term no longer conveys to us. It meant for Ives a complete way of living, as ample and more fulfilling than it had been for Emerson, whose disciple Ives was. If more fulfilling, it was more exposed and exhausting: Ives's Icarian flight collapsed in somatic breakdown. Though his creative energy had been spent, like Emerson's, many years before his death, its potentiality through his work had only begun.

The willing listener and admirer may feel his enthusiasm for Ives, when he comes to rationalize it, impure, since it appears to subsist without critical authority. One cannot easily relate, positively, the music of Ives to any other music, or his craftsmanship to the common rules that anyone who knows about music understands. The first quick solution of this dilemma has been to speak of Ives as a "primitive," as one speaks of the *douanier* Rousseau, and to explain, as Leonard Bernstein has been explaining about Ives's Second Symphony, that the melodies are naive. Both statements, in their suggestion of inadequacy, are fallacious.

When you go to the second floor of the Museum of Modern Art in New York, the first thing you see, or so it was when I have been there, is the black woman, the lion, and the bladed jungle of Rousseau's most famous painting. If you have been sufficiently anesthetized by technical sophistication to exclaim, unhesitatingly, "Primitive!" you may get on about your business unscathed. If not, you will carry that still scene, the blades, in your perception while you live. No amount of technical indoctrination will convince you that Rousseau was not, at his moment,

a creator of inescapable vision. It would make no logical or manneristic difference if the woman were white, the lion a tiger, and the blades red, yet the substance of the vision might be thereby entirely altered. The vision is not that of the Pre-Raphaelite or the Surrealist, which place an interpretation between sight and fact, claiming to be visionary and being therefore secondhand. The painting that has forgotten the little customs officer who made it survives no longer in question of his abilities. It holds its place at the outset of the European collection, most visible and most isolated, like an angel at the gate.

The term "primitive" is used with another meaning also: a recaller of scenes past, or anecdotalist, like Grandma Moses. Cover up the charm of reminiscence and look at her paintings abstractly, patches and spots of color on a flat tone—abstraction in the mode of a few years ago. Such art will be spoken of as "primitive" with danger. One may be looking at subject, not at substance, taking in not style but manner. So speaking we betray ourselves.

One may as well describe as primitive those sonorous rhapsodies of instrumental sound by Sibelius that are called symphonies. One must be dreadfully cut off from the substance of sound to question the absolute, the, if you like, non-intellectual resources upon which these symphonies proceed in every part, note to note, climax to climax. How comparatively lacking in assurance the complexities of Berg.

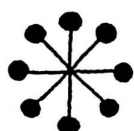
Ives would not have rejected the weight of the word "primitive" in regard to his own workmanship. He believed that art should go directly through the mind to the experience, untrammelled by technical evidence. "My God! what has sound got to do with music! The waiter brings the only fresh egg he has, but the man at breakfast sends it back because it doesn't fit his egg-cup. Why can't music go out in the same way it comes in to a man, without having to crawl over a fence of sounds, thoraxes, catguts, wire, wood, and brass? Consecutive-fifths are as harmless as blue laws compared with the relentless tyranny of the 'media.' . . . That music must be heard, is not essential—what it *sounds* like may not be what it *is*. Perhaps the day is coming when music-believers will learn that 'silence is a solvent . . . that gives us leave to be universal' rather than personal."

"When a new or unfamiliar work is accepted as beautiful on its first hearing, its fundamental quality is one that tends to put the mind to sleep. A narcotic is not always necessary, but it is seldom a basis of progress—that is, wholesome evolution in any creative experience. This kind of progress has a great deal to do with beauty—at least in its deeper emotional interests, if not in its moral values."

"This over-influence by and over-insistence upon 'manner' may finally lead some to believe that 'manner for manner's sake is a basis of music.'"

A man with such ideas may be called "naive" as Van Gogh was naive. There were two showings of Van Gogh's paintings in Los Angeles a while ago, the one fairly small, the other perhaps the largest gathering of this painter's work in one place—we had the great New York show and added to it many locally owned paintings. In the smaller, one could see already the seismic evolution this tormented man's mind had undergone during the unequalled creative explosion of his last four years. In the larger one could see more, that the evolution was itself the torment; that so to see, to perceive and still more intrinsically to know, reaching out to assimilate the antipodes of one's art, the Japanese, transforming the moral message learned from Millais and carried forward from the dank color of the *Potato-Eaters*; to paint as desperately as Job and cry upon the destiny of the earth as lamentably as Jeremiah, while seeing in the eyes a fruit tree in flower or the bending of a landscape or the quivering upward of a cypress; to comprehend all these at once is a saint's mission, and the art not to be judged, as Cezanne judged his own art, by rendering, but received for revelation. That is, of course, why the sophistic mind calls it naive, while the crowd pours out its thousands, thousands daily, men, women, uncomprehending children, of all kinds and persuasions, as the superstitious pour out to see a Madonna that sheds tears; but these are not superstitious, and the revelation and the tears are present, the onslaught and illumination of beauty and horror of evil, the divinity of existence and dreadfulness of its death are visible. At the last, in these paintings, the earth trembles, is translated into fire and spirit.

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No one can draw conclusions from a single painting by Van Gogh—or by Rouault, for that matter. A single work is like an icon, because the single painting is no more than a step, a thought, in the way of experience, condensed, concentrated; an assemblage of the paintings becomes substantive of experience; the crowd, heretofore indiscriminating, recognize themselves as individuals, as if at worship—and they are not worshipping the painting.

That is what Ives speaks of as “substance.” “Substance in a human-art-quality suggests the body of a conviction which has its birth in the spiritual consciousness, whose youth is nourished in the moral consciousness, and whose maturity as a result of all this growth is then represented in a mental image. This is appreciated by the intuition, and somehow translated into expression by ‘manner’—a process always less important than it seems, or as suggested by the foregoing (in fact we apologize for this suggested definition).” The fade-out of this attempt at definition does not indicate that Ives was incapable of saying what he meant, only that he could say what he meant more powerfully than he could define it: a good rule-of-thumb differentiation between philosophy and art, between a substantial work of art and any critic’s footnotes.

“Again, if one finds that the cadences of an Apache war-dance come nearest to his soul, provided he has taken pains to know enough other cadences—for eclecticism is part of his duty—sorting potatoes means a better crop next year—let him assimilate whatever he finds highest of the Indian ideal, so that he can use it with the cadences, fervently, transcendently, inevitably, furiously, in his symphonies, in his operas, in his whistlings on the way to work, so that he can paint his house with them—make them a sort of prayer-book*—this is all possible and necessary, if he is confident that they have a part in his spiritual consciousness.”

And again—“But, if the Yankee can reflect the fervency with which ‘his gospels’ were sung . . . he may find there a local color that will do all the world good. If his music can but catch that ‘spirit’ by being a part with itself, it will come somewhere near his ideal—and it will be American, too, perhaps nearer so than that of the devotee of Indian or negro melody. In other words, if local color, national color, any color, is a true pigment of the universal color, it is a divine quality, it is a part of substance in art—not of manner.”

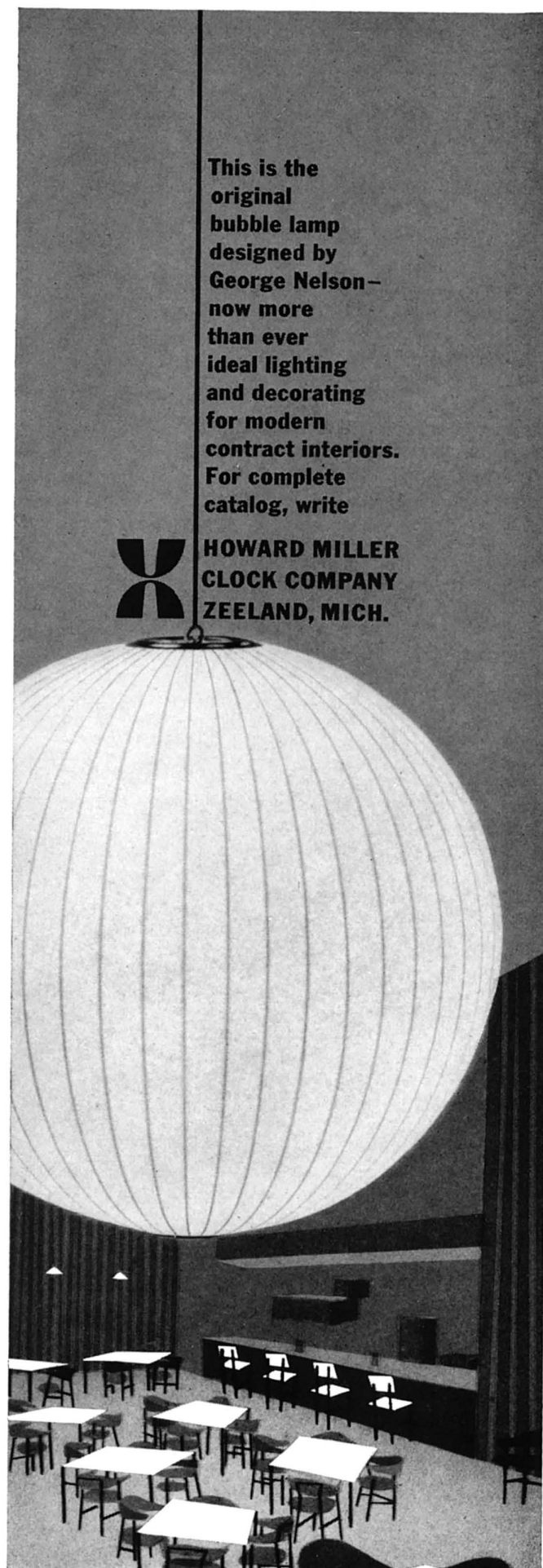
In this revelatory sense, the saint, or the great artist remains naive. In this revelatory sense Leonard Bernstein, when he speaks of Ives’s melodies as “naive,” would be hard put to come to it. In this revelatory sense the achievement of Ives, his workmanship and his music, are useless to the makers and expositors of textbooks, to the experts who can tell you what music is about, the interpreters, those who have never seen the discrepancy between any Bach fugue and what a fugue is supposed to be or between any achieved sonata and an expository diagram of what purports to be sonata-form. Between a Clementi sonata and a Beethoven sonata a chasm lies open, that is not taken account of in our textbooks; it is taken for granted, because anyone presumes that the abyss cannot be explained. So one throws in “genius,” implying substance, but that explains nothing. To explain it one can show that Beethoven fed on substance, which included spiritual authority, from Bach, Haydn, and Mozart, and their predecessors, while he borrowed from Clementi early in his career, and later from Rossini, and from Cherubini, still later, only manner, making it his own in his own way; but the tradition of Clementi, Rossini, and Cherubini had gone dead: Clementi withdrawing his symphonies and hiding himself to play the piano behind padded doors and windows, Rossini giving up music except to use it for a plaything, and Cherubini becoming director of a conservatory.

So much for naivety and primitivism. When Ives chose to use American tunes, melodies, hymns, rhythms, harmonies, sounds, he presented and translated them, as Van Gogh or Cezanne rendered and so translated a French landscape—or Gertrude Stein translated landscape into words that wished not to describe but to be that landscape: no one was more concerned with being, so her landscape has been dismissed as naive also—breaking up

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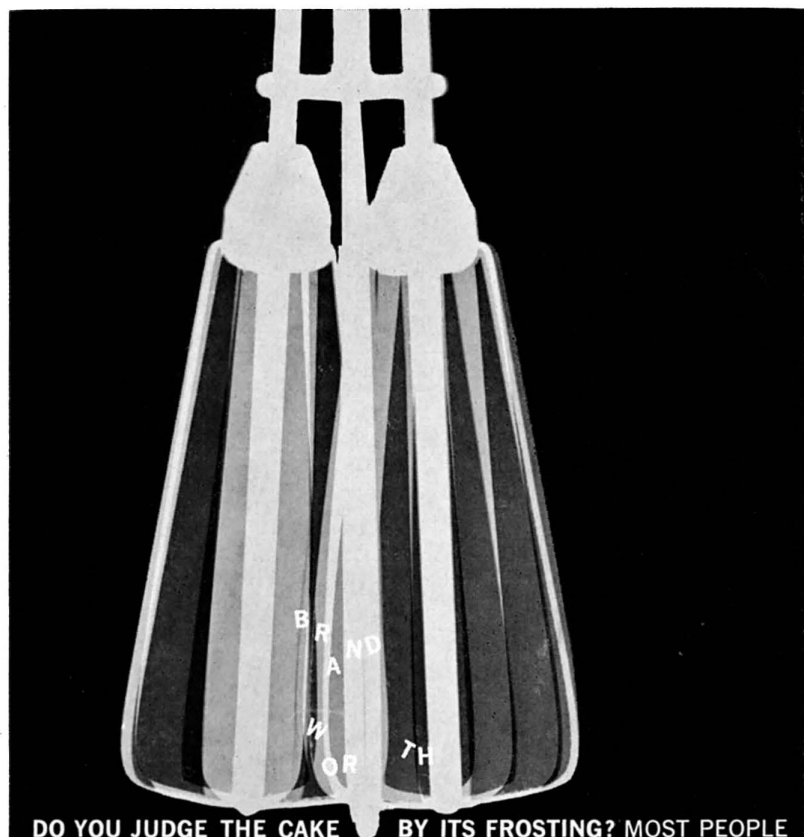
*In one of her writings, where I have not again located it, Gertrude Stein gives this immediacy in an image so powerful one has to stop and recoil before one sees: “Touch a tree to it.”

and polyphonically recombining them into a language as durable and native as his speech. It is to give some feeling of this native idiom in Ives's speech that I am quoting him at length.

Those of us who have had to contend with the nearly total neglect of American music by those who preside over the destinies of American performance have been inclined to throw forward Ives's Americanisms as an excuse for giving him a hearing. Ives thought little of the argument, though the application as a lever to break loose the sensibilities of those who contend patriotically for American jazz may not be unjustified.

Ives, in reply to those who would accuse him of naive Americanisms, saw the use of them more clearly. "Someone is quoted as saying that 'ragtime is the true American music.' Anyone will admit that it is one of the many true, natural, and, nowadays, conventional means of expression. It is an idiom, perhaps a 'set or series of colloquialisms,' similar to those that have added through centuries and through natural means, some beauty to all languages. . . . To examine ragtime rhythms and the syncopations of Schumann or of Brahms seems to the writer to show how much more alike they are not. Ragtime, as we hear it, is, of course, more (but not much more) than a natural dogma of shifted accents, or a mixture of shifted and minus accents. It is something like wearing a derby hat on the back of the head, a shuffling lilt of a happy soul just let out of a Baptist church in old Alabama. Ragtime has its possibilities. But it does not 'represent the American nation' any more than some fine old Senators represent it. . . . Time will throw its vices away and weld its virtues into the fabric of our music. It has its uses as the cruet on the boardinghouse table has, but to make a meal of tomato ketchup and horse-radish, to plant a whole farm with sunflowers, even to put a sunflower in every bouquet, would be calling nature something worse than a politician."

The negative of the proposition is that Ives used too many well-known tunes; the positive is that like any creative mind he used what was before him, took it apart and remade it his own idiom. No other is like it. Those who have tried to borrow it by imitation have not dared follow far enough.



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To grasp the idiom technically one cannot do better than read the notes written by Lou Harrison for the jacket of the recorded violin sonatas, played by Rafael Druian and John Simms (*Mercury*). "The opening measures . . . start right out with a statement of the first theme in the piano, and beginning at the same time the bass develops this in a simultaneous canon of longer time values. . . . This is 'prose,' and so proceeds with thematic involvement that, in the older concept, would only occur—and in nowhere near this concentration—in a development section." The procedure is therefore not without deference to the classical.

The second movement begins with two measures of *The Old Oaken Bucket*, "but in the second of these measures the piano is already sounding what will be the cadence motive of the entire movement; so that we hear, at this point, one part of a basic tune accompanied by another part of it, and already manifesting the design of the entirety of this long and complex movement." None of this complex formal method seeming to the innocent listener either long or conspicuously worked.

"Of the many new means first extensively employed by Ives," Harrison continues, "I think the most important is his heterophonic polyphony. Without this (a freeing of melodic lines from any formal prearrangement as to the kinds of chords their several junctures should make) the daring adventure of what he called a 'prose' style could not have existed. There were precedents. Mahler and Strauss often let the 'vertical warfare' take care of itself; but a more direct comparison comes closer. Reger's peculiar polyphony was composed, I think, with some such basic idea in mind without his ever comprehending what was grasped at once by Ives—that the *free progress of the melodies* was the essential. Ives proceeded to the making of a polyphony in which phrase and section cumulate from motive-germinated melodies alone."

In this respect Ives came much nearer the method of Arnold Schoenberg. But Schoenberg, carrying forward the tradition of Germanic music from Beethoven and Schubert, wished to have his melody complete, while Ives, closer in this to the method later developed by Bartok in adapting folk melody to original composition, fragmented the original tunes and melodies to recombine them. His music grows by an interworking of continuously altering and evolving melodic motifs, that continuous variation which was to become for Schoenberg the principal means of composition. But in the row Schoenberg studiously retained each intervallic portion of the thematic melody in its assigned place, whereas Ives freely interchanges them.

"To develop everything from a single principal idea!" So Webern, in a lecture, linked "the Netherlands" with Bach and Schoenberg. "One form plays a special role: the variation. Think of Beethoven's *Diabelli Variations*. Great composers have sometimes chosen something quite banal as the basis for variations. Again and again we find the same tendency to write music in which the greatest possible unity is guaranteed. This melody had to be as simple and comprehensible as possible. . . ."

We find indeed that in Ives's music the single principal idea has come to existence neither from nor towards a popular melody, tune or hymn, but as a statement, out of which hymns and tunes emerge fragmented, for recognition. They are not the motive but from the motive. Some part of the well-known melody may be intrinsic to the statement, as the Beethoven Fifth Symphony subject is intrinsic to the second statement of Ives's *Concord Sonata*; or the statement may exist prominently in independence, like the first statement of the *Concord Sonata*. Everything else in the sonata proceeds from the one or the other of these two statements. Or again the statement may be constantly in fluctuation, forming its own melodies, becoming its accompaniment, fixing firmly the idiomatic character while remaining always in the background, as the thematic bass of the Bach *Goldberg Variations* governs all manifestations without ever being presented as the subject. Ives had learned well the lesson of the *Diabelli Variations*, that given a subject anything whatever appropriate may be made of it. His system, insofar as he had what might be called a system, was not schematic like the German but expository. His variations system is never a succession of set pieces, a theme and variations, nor his sonata form a formalized working out of related or opposed themes.

(Continued on page 30)

*This and subsequent quotations are from *Towards A New Music*, extracts from talks by Anton Webern, translated by Roberto Gerhard: *The Score*, January 1961.

The special issue which THE UNESCO COURIER published last October on "Racism" has had broad repercussions around the world. Many people have raised questions concerning UNESCO's past activities and expressed interest in the organization's future plans to fight the virus of racism.

I should like, first, to clear up one misapprehension which seems to be widespread. UNESCO is not a political body. It is an international organization for science, education and the arts, and can act only in those fields which are within its competence. It directs itself to the "minds of men"; it is in the minds of men that it seeks to construct the defenses against war and racism, leaving to other bodies action in the sphere of politics.

UNESCO's Constitution denounces the "doctrine of the inequality of men and races," but UNESCO's struggle is aimed not only against the "racist doctrine" but also against the attitudes and ways of thinking which are at the root of this doctrine. The first task, therefore, was to dispel the many false notions and easy stereotypes which are the basis and framework of racism. It is surprising to see how ignorant the public at large and even more educated groups often are on these matters; one can even go so far as to say that there is a gap of at least half a century between science and public opinion on the facts of race.

The very idea of "race" often breeds confusion. Ten years ago, UNESCO commissioned two groups of scientists to draw up a Declaration on Race in which they set forth, in "clear and simple form," the present state of our knowledge of the problem of racial equality and of the unity of the human species. This declaration was only a brief summary of the results of the work carried on for many years in research centres and laboratories.

To make available to the public information on various aspects of this problem and on the scientific facts behind the Declaration on Race, UNESCO published a series of booklets entitled "The Race question in Modern Science." For this series, specialists from various countries who had distinguished themselves by their research on the race problem were invited to expound their own conclusions and those reached by other scientists as well.

The race problem involves human nature as a whole. Consequently, it concerns many branches of science, both the natural as well as the social sciences; no single branch has the answer to all the questions.—Thus, the psychologist made his contribution by "pulling the rug" from under certain tests designed

to prove the inferiority of one race as compared to another, by exposing glaring errors of method used in these tests. The geneticist produced a new definition of the notion of race in the light of modern biology. The sociologist analysed the nature and the forms of inter-racial conflict. The role of the cultural anthropologist was to bring out the decisive influence of social environment upon the shaping of personality. And only a specialist in physical anthropology was qualified to expose the absurd notion which so many persons still have about the so-called harmful effect of racial mixtures.

All these numerous facets of the same problem were treated competently and objectively in the dozen booklets published in the series already mentioned. The scientists who wrote them were careful to avoid any assertion of an emotional or ethical nature. They all felt that they had to speak out, for, if the scientist himself remained silent, it must have appeared that totally false ideas and brutal doctrines were undisputed truths. That is why it was important to impress on the public the fact that no branch of science offers the slightest argument in support of racism.

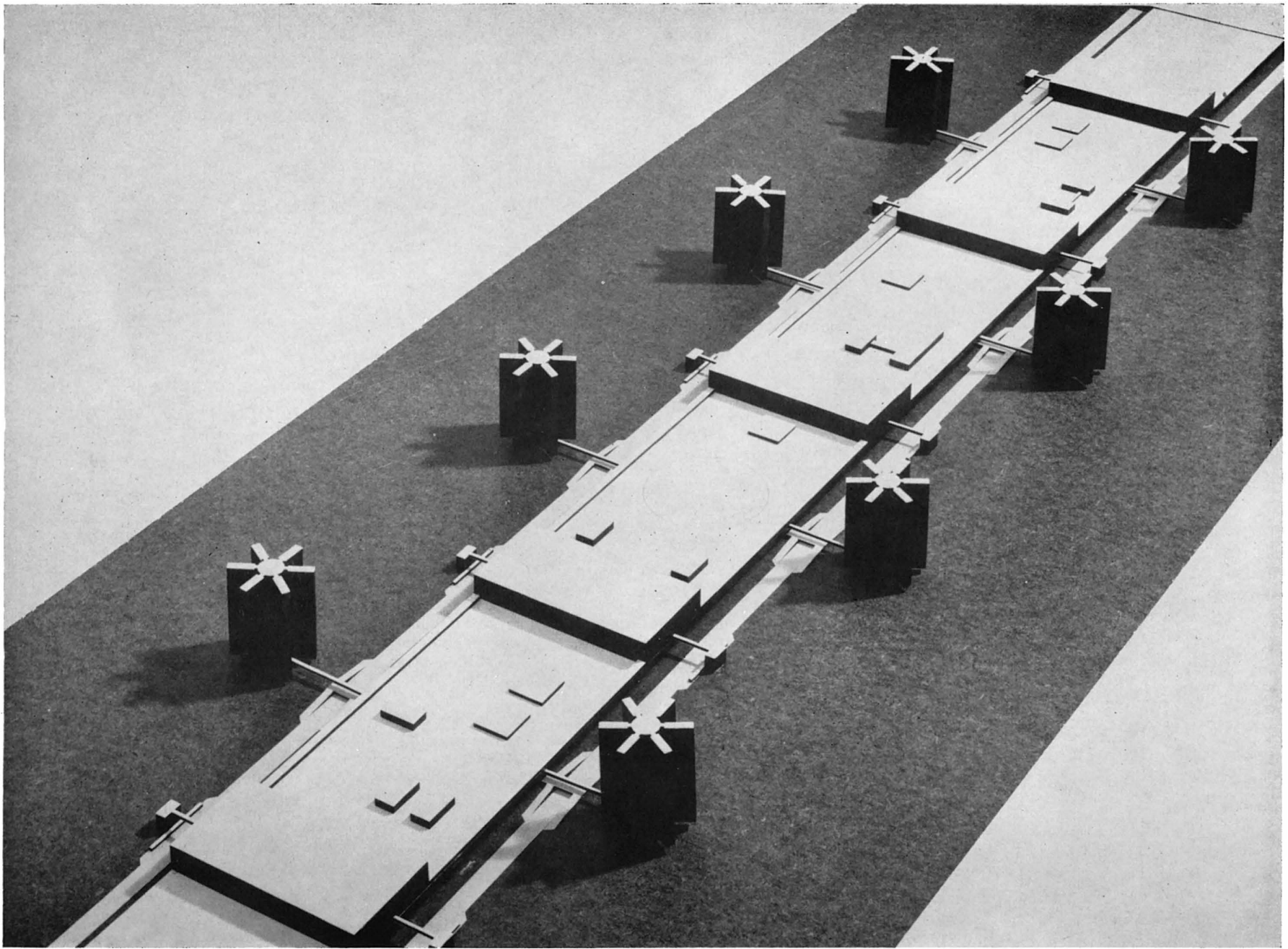
The problems raised by racial prejudice and its resulting discrimination are not only of a scientific nature. It would be absurd to think that one could put an end to radical conflict and its tragic consequences merely by debunking the false ideas and stereotypes of racist thinking. Racism is also a problem of conscience. And it is for this reason that various religions and philosophies have expressed definite views on the problem.

To its collection "The Race Question in Modern Science," UNESCO therefore added a series entitled "The Race Question in Modern Thought." It comprises a group of essays defining the attitudes adopted by the great world religions towards the diversity of the human family.

In the volumes published thus far, great theologians and philosophers have discussed the attitude toward racism adopted by the Catholic Church, the Protestant churches, Buddhism and Judaism. The authors are distinguished not only for their scholarship but also because of their position in the religious movements of our time. While all world religions agree in condemning racism and all proclaim the equality of mankind and human dignity, they do so at times in different terms. It is because these differences of approach all lead to the same conclusion that the cause of anti-racism is strengthened.

Few persons would deny that deep-rooted

(Continued on page 30)



AERIAL VIEW OF METRO-LINEAR SYSTEM.

METRO-LINEAR: AN APPROACH TO THE MODERN CITY

A STUDY OF THE METROPOLIS DEVELOPED ON LINEAR PRINCIPLES

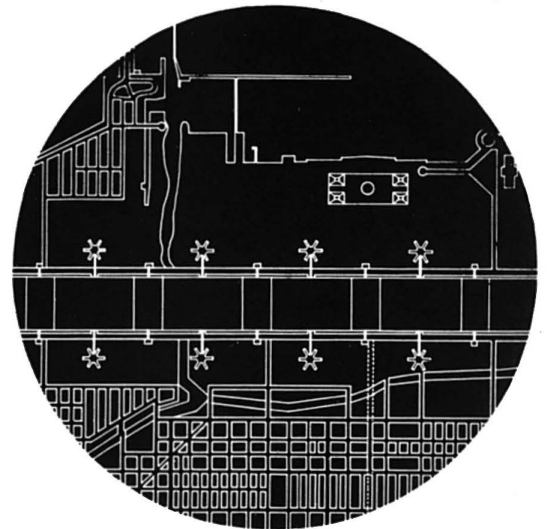
BY REGINALD F. MALCOLMSON, ASSOCIATE PROFESSOR OF ARCHITECTURE
AT THE ILLINOIS INSTITUTE OF TECHNOLOGY
GRAHAM FOUNDATION FELLOW: 1961

The metropolis of today presents problems of traffic congestion, parking, and pedestrian safety, because its vital center has grown by the expansion and extension of grid-iron or radial street patterns which belong to a pre-mechanical age.

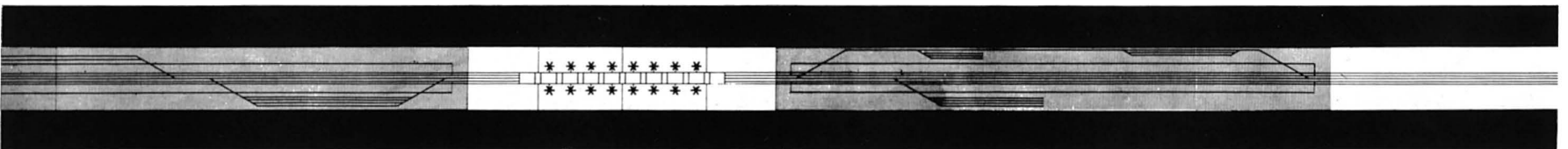
Mechanized transportation makes demands that will lead to a new type of city.

The Metro-Linear system is based on the recognition of the linear character of transportation routes; the vertebrae of the new city.

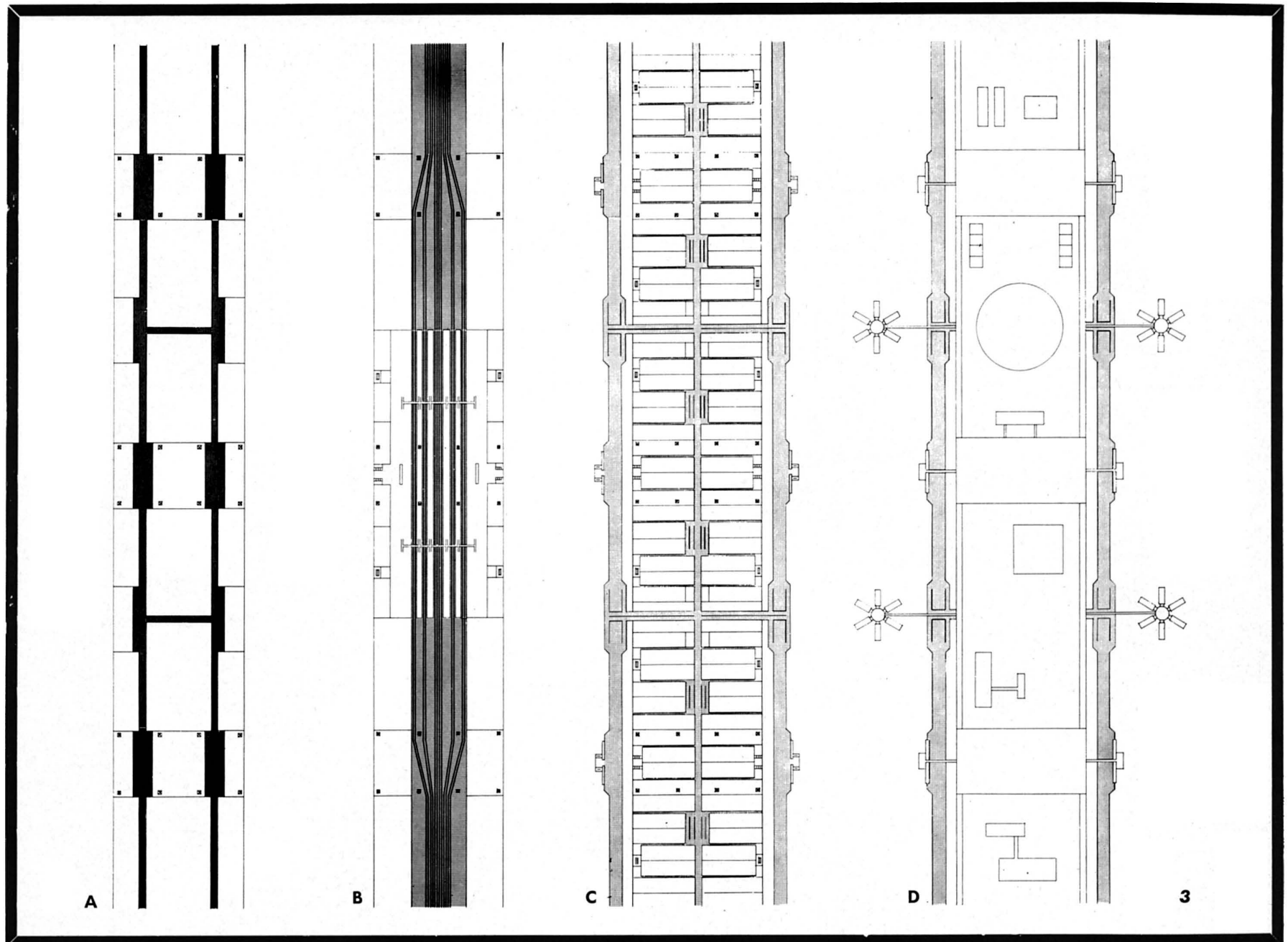
Therefore, the metropolitan center containing the cultural and commercial organs of the city is developed as a ribbon of buildings along the major transportation routes.



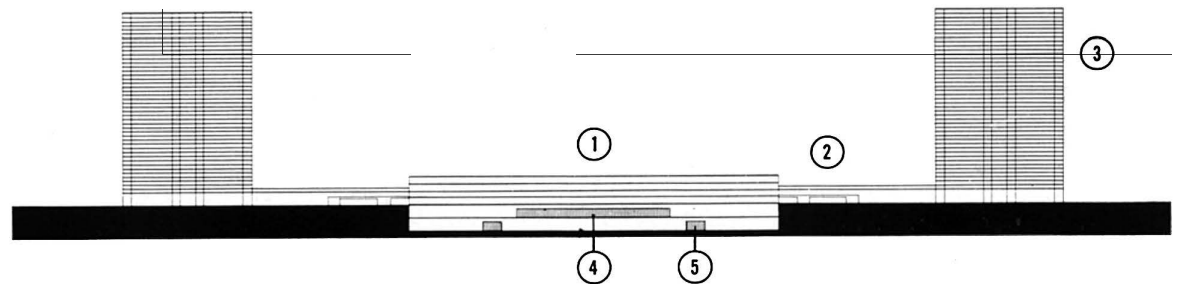
ABOVE: THE CENTER OF CHICAGO REPLANNED ON THE METRO-LINEAR SYSTEM.



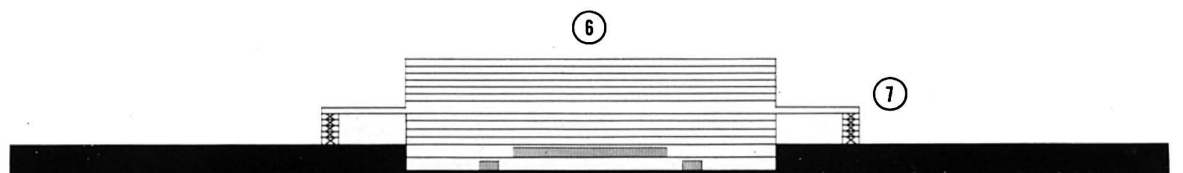
THE METRO-LINEAR PRINCIPLE. METROPOLITAN CENTER WITH INDUSTRIAL ZONES (GREY), RESIDENTIAL ZONES (BLACK).



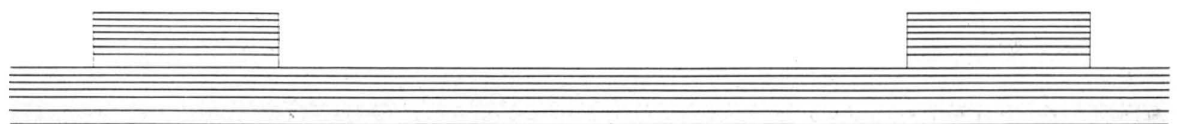
CROSS-SECTION THROUGH METRO-LINEAR SYSTEM SHOWING PARKING BUILDING (1) A QUARTER MILE WIDE, FOUR STORIES HIGH, IN THE CENTER, WITH ONE-WAY AUTO ROUTES (2) RUNNING PARALLEL, AND CONNECTED TO IT BY RAMPS AND BRIDGES. OFFICE TOWERS (3) FORTY-FIVE STORIES HIGH ARE CONNECTED TO THE PARKING BUILDING BY PEDESTRIAN BRIDGES. BELOW GROUND LEVEL (4) IS THE RAILROAD AND SUBWAY SYSTEM WITH WAREHOUSING FOR FREIGHT. ON THE LOWEST LEVEL (5) ARE ONE-WAY TRUCK LINES WITH WAREHOUSING.

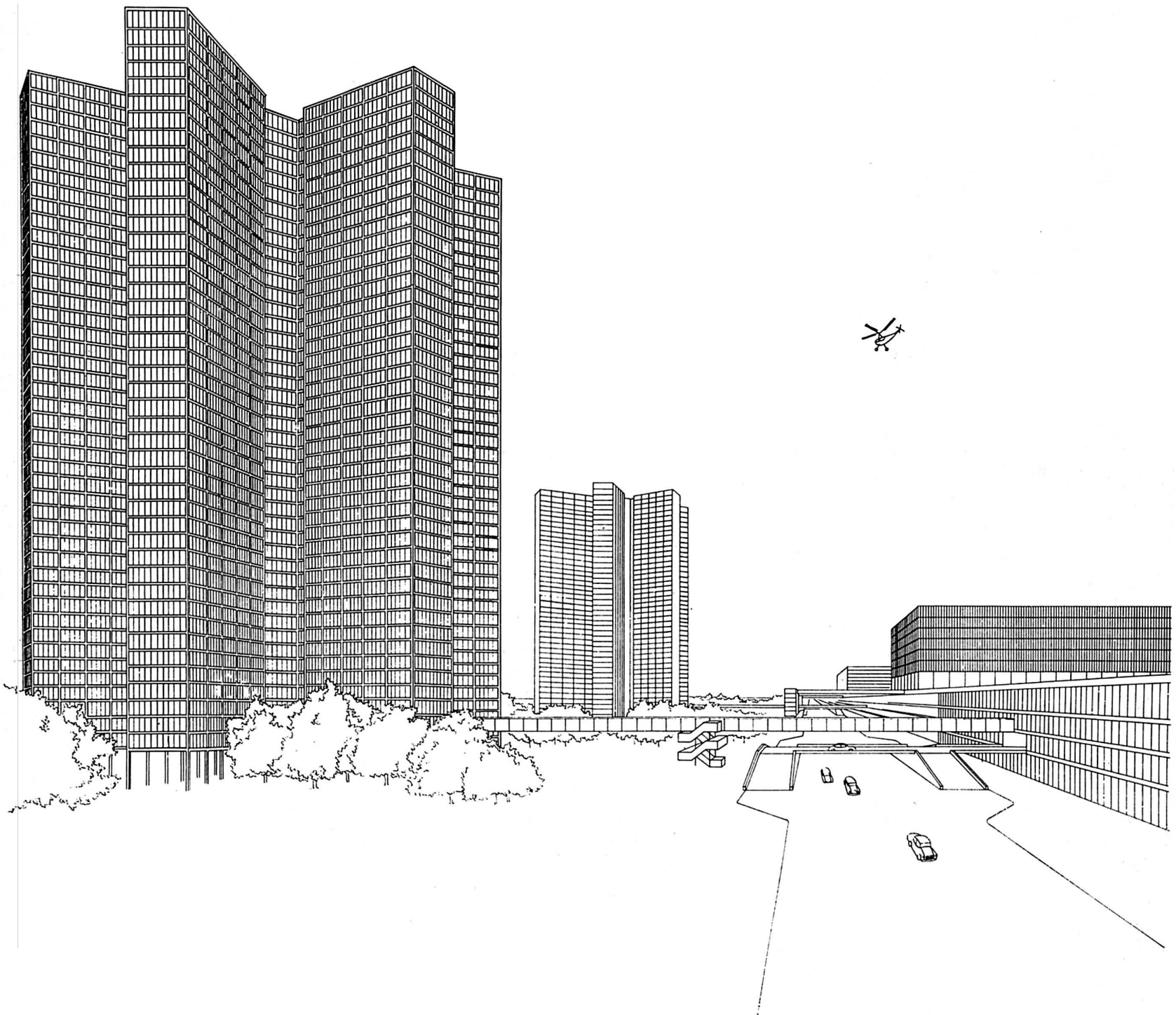


CROSS-SECTION THROUGH THE COMMERCIAL BLOCKS, ONE-HUNDRED-TWENTY ACRES OF FLOOR AREA, SEVEN STORIES HIGH (6) WITH ESCALATOR TOWERS (7) AND BRIDGES CROSSING THE AUTO ROUTES TO THE PARK.



LONG SECTION THROUGH SYSTEM SHOWING COMMERCIAL BLOCKS AT HALF MILE INTERVALS. IN EVERY HALF MILE LENGTH 36,000 CARS CAN BE PARKED ON FOUR STORIES.





THE GREAT AUTO ROUTE RUNS BETWEEN THE PARKING STRIP AND OFFICE TOWERS. BRIDGES CROSS THE ROUTE. THE OFFICE TOWERS STAND IN OPEN PARKLAND.

By extension from this center along the axis of transportation, industrial zones can be formed with housing zones on each side. In this way the city, as a whole, can grow logically by extension, and at the same time all its parts can be organically linked together. (ill. 1)

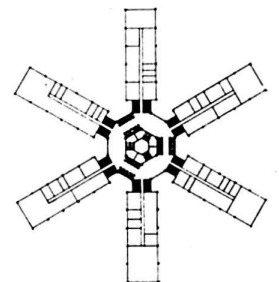
In principle the Metro-Linear system proposes a continuous building, a quarter mile wide, of six stories, located on the major axis of transportation.

The four stories above ground level provide car-parking for the entire metropolitan center, while the two stories below ground are for long-distance transportation, with railroads and subways on the first level, and freight truck lines on the second level. (ill. 2)

This building is flanked on each side by parallel auto routes running in opposite directions, and connected at intervals to the parking levels.

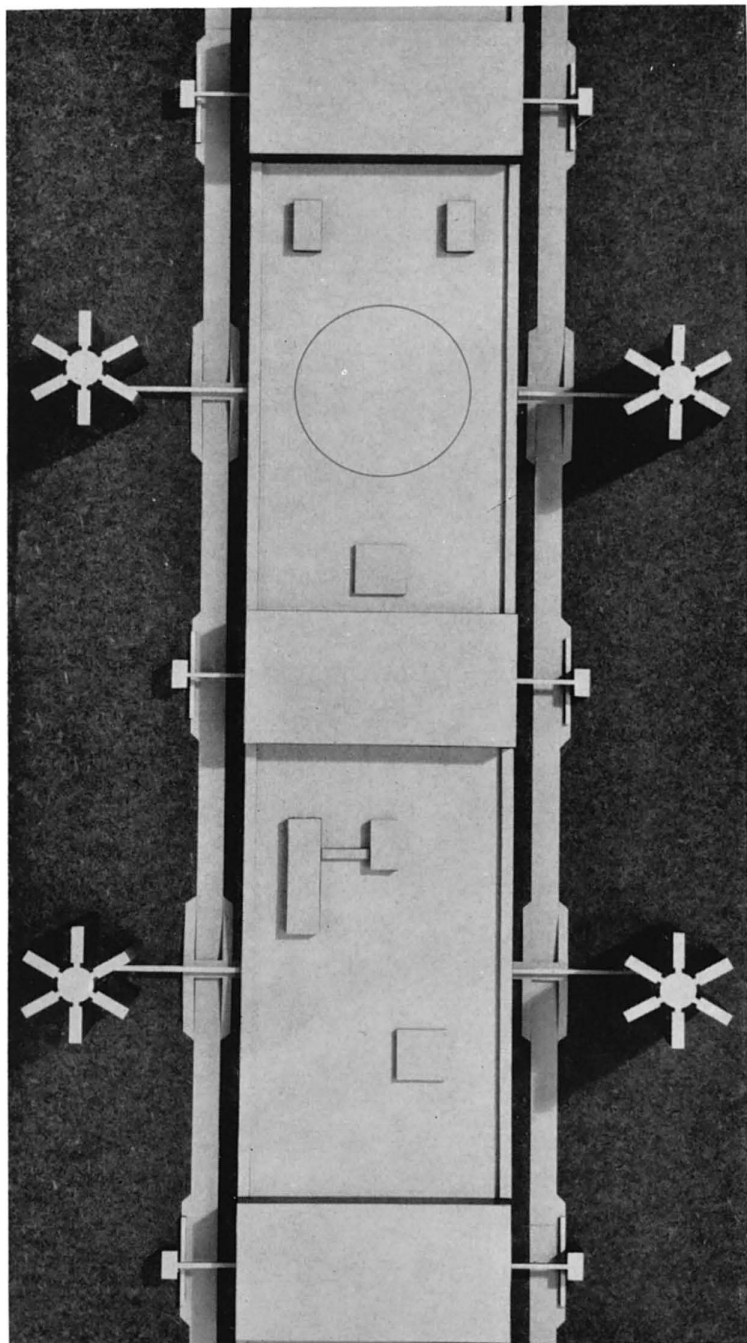
Blocks of commercial buildings rise above the roof level of the parking building at intervals of half a mile. Beyond the auto routes are tall office towers, also at half mile intervals.

Each traffic level is connected with the next by vertical systems of elevators and escalators for passengers, with elevators for freight, and ramps for cars. (ill. 3)

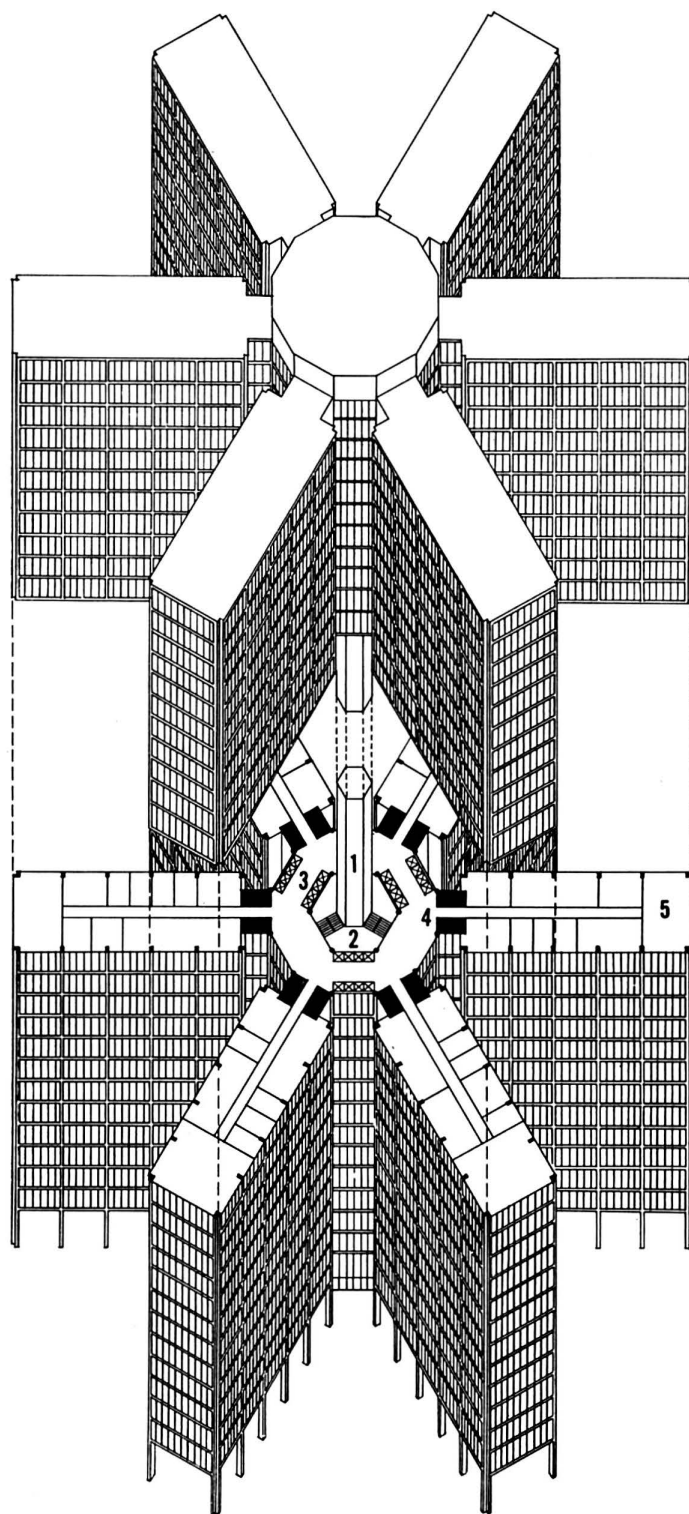


TYPICAL PLAN OF OFFICE TOWERS. ACCOMMODATION FOR 18,000 PERSONS APPROXIMATELY. ALL VERTICAL SERVICES ARE CARRIED IN THE CENTRAL TOWERS.

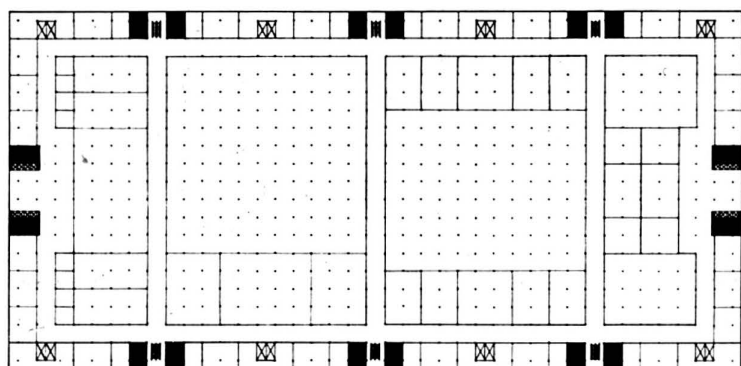
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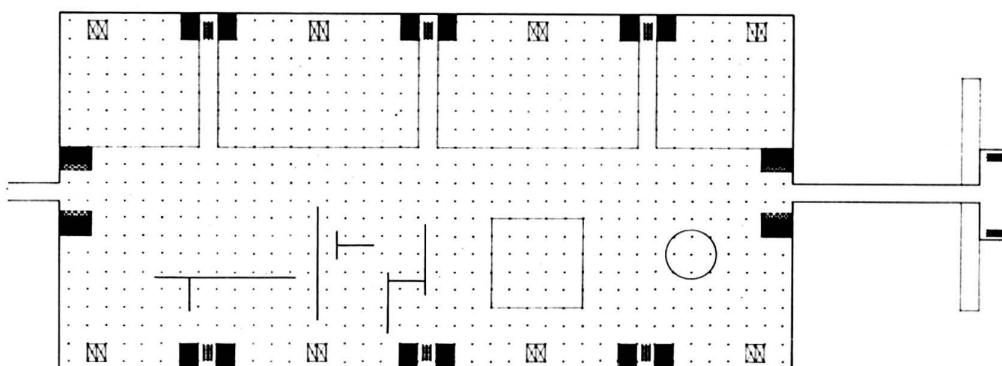
DETAIL VIEW FROM THE AIR OF METRO-LINEAR CENTER.



VIEW OF OFFICE BUILDING WITH MIDDLE SECTION REMOVED TO SHOW PLAN. 1—VERTICAL CORE CONTAINING SERVICES: WATER, LIGHT, POWER, TELEPHONE CABLES, DRAINAGE, ETC. 2—FIRE-EXIT STAIRS. 3—ELEVATORS. 4—TOILETS, AIR-CONDITIONING DUCTS. 5—OFFICES.



TYPICAL FLOOR LEVELS OF THE COMMERCIAL BLOCKS. PLAN ABOVE SHOWS THE LAYOUT FOR SHOPPING AND DEPARTMENT STORES. PLAN AT THE RIGHT SHOWS ENTRANCES FROM THE ESCALATOR TOWERS WITH INDUSTRIAL AND ART EXHIBIT AREAS.



ADDRESS BY DR. WALTER GROPIUS, UPON RECEIVING
THE HONORARY DEGREE OF DOCTOR OF HUMANE
LETTERS FROM COLUMBIA UNIVERSITY, MARCH 21, 1961

I should like to talk about the ambiguous position of the architect in his relation to society and about his double role as a citizen and a professional. I want to point out why he, armed to the teeth with technical intricacies, design theories, and philosophical arguments, so rarely succeeds in pulling his weight in the realm of public domain where decisions are made which vitally affect his interests. Since popular opinion holds him responsible for the condition our cities, towns and our countryside have gotten into, I would like to examine where exactly he stands in this respect and which avenues of action are open to him to broaden his influence.

I would like to add also my reactions to certain "rumbles" in the architectural profession which have interested me as much as they have baffled me. Since architects possess in general a sensitive, built-in thermometer which registers the crisis and doubts, enthusiasms and fancies of their contemporaries—we should listen to the notes of misgivings, warning or satisfaction emerging from their ranks.

All reports, made lately, by architects and educators on the state of architecture in the sixties were dominated by two words: confusion and chaos. It seems to them that the inherent tendencies of an architecture of the twentieth century as they were born fifty years or so ago and appeared then as a deeply felt, indivisible entity to their initiators, have

been exploded into so many fractions that it becomes difficult to draw them together to coherence again. Technical innovations, first greeted as delightful new means-to-an-end, were seized separately and set against each other as ends in themselves; personal methods of approach were hardened into hostile dogmas; a new awareness of our relationship to the past was distorted into a revivalist spirit; our financial affluence was mistaken for a free ticket into social irresponsibility and art-for-art's-sake mentality; our young people felt bewildered rather than inspired by the wealth of means at their disposal. They were either trying to head for safe corners with limited objectives or succumbing to a frivolous application of changing patterns of "styling" or "mood" architecture. In short, we are supposed to have lost direction, confidence, reverence, and everything goes.

When trying to take a stand, I would like first of all to extricate myself from the verbal jungle we have gotten ourselves into. What, actually is chaos? One of Webster's definitions is: "A state of things in which chance is supreme." Well, those of us who welcome "chaoticism" may take comfort from the fact that the ancient Greeks considered Chaos to be the oldest god of all times.

Personally I do not feel too fearful of this god, who returns periodically to stir up things on earth, because never in my life-span has the architectural mission looked any less dangerous, less difficult and chaotic to me as it does now. It is true, in the beginning of the struggle the battle lines were drawn more clearly, but the fight was essentially the same: the coming to terms of a romantically oriented, jealously individualized architectural profession with the realities of the twentieth century. It seems to me that the specter of confusion is haunting mostly those who, for a short while, thought they had won all the battles and found all the answers; those who have come by their inheritance too easily, who have forgotten the great goals set at the beginning and find now their equilibrium upset by new developments in the social and technical field.

But let me examine the meaning of the word "chaos" more closely in all its aspects.

With our tremendously accelerated communication system, it has become quite easy today for people in all corners of the world to reiterate the most advanced ideas verbally while being actually unable to catch up with themselves in this respect emotionally. Therefore we see all around us an astonishing discrepancy between thought and action. Our glibness often obscures the real obstacles in our path which cannot be sidestepped by brilliant and diverting oratory. It also creates too rosy an impression of the actual influence architects are permitted to take in the shaping of our larger living spaces. Whether a conscientious and dedicated architect of today resolves his personal design problem in this or that way is, unfortunately, less decisive for the general looks of our surroundings than we are fond of believing. His contribution is simply swallowed up in the featureless growth that covers the acres of our expanding cities. In the last 20 years the U. S. has seen the emergence of an unusual number of gifted architects, who have managed to spread interest and admiration among designers in other countries. But when the curious arrived at our shores to see the

new creations for themselves they were overwhelmed by the increase in general ugliness that hit their eyes before they had even a chance to find the objects of their interest in the vast, amorphous display. It is here where chaos reigns supreme, it is the absence of organic coherence in the total picture which causes the disappointment, and not the dilemma between different individual approaches to design.

Having been in the cross-currents of the architectural development for over half a century now, I find that an architect who wants to help mould the evolutionary forces of his time instead of letting himself be overcome by them, must distinguish between two sets of components which are apt to influence and direct his work. The first one consists of the human trends which gradually move a society toward new patterns of living; the second consists of the contemporary technical means and the individual choices of form expression which help these trends to take shape. It is imperative never to lose sight of the first while getting embroiled with the second because the architect is otherwise in danger of losing himself in the design of technical stunts or in personal mannerisms.

The potentialities of the new technical means fascinated my generation just as much as it does the architect of today, but at the beginning of our movement stood an idea, not an obsession with specific forms

and techniques. The activities of life itself were under scrutiny. How to dwell, how to work, move, relax, how to create a life-giving environment for our changed society, this was what occupied our minds. Of course we went about the realization of such aims in very different ways, but I do not see why this diversity should by itself cause confusion, except to those who naively believe that there is always only one perfect answer to a problem. There are, of course, many technical and form approaches to the same task, and any one of them may be successful if they are well suited to the purpose of the building, to the temperament of the architect and if they are used with discrimination in their given environment.

The great technical inventions and social developments of the last hundred years which set off such a stream of changes in our way of living and producing, gradually established new habits, new standards, new preferences which have come to represent the unifying trends in today's general picture. Beginning with the discovery of the Bessemer steel and of Monier's reinforced concrete which freed architecture of the supporting, solid wall and presented it with virtually limitless possibilities for flexible planning, there has been a steady movement toward a less rigid, less encumbered style of living and building. The skeleton structures enabled us to introduce the large window opening and the marvel of the glass curtain wall—today misused and therefore discredited—which transformed the rigid, compartmental character of buildings into a transparent "fluid" one. This, in turn, gave birth to a totally new, dynamic indoor-outdoor relationship which has enriched and stimulated architectural design beyond measure. Pressure for ever more mobility and flexibility encouraged the evolution of industrial prefabrication methods which have, by now, taken over a large part of our building production, promising ever increasing precision and simplification of the building process for the future. The common characteristics which clearly emerged from all these innovations are:

- An increase in flexibility and mobility;

- A new indoor-outdoor relationship;

- A bolder and lighter, less earthbound architectural appearance.

These are the constituent elements of today's architectural imagery and an architect can disregard them only at his peril. If related to a background of meaningful planning, they would reveal diversity, not chaos.

I cannot accept, therefore, the verdict of the critics that the architectural profession as such is to blame for the disjointed pattern of our cities and for the formless urban sprawl that creeps over our countryside. As we well know, the architect and planner has almost never received a mandate from the people to draw up the best possible framework for a desirable way of life. All he usually gets is an individual commission for a limited objective from a client who wants to make his bid for a place in the sun. It is the people as a whole who have stopped thinking of what would constitute a better frame of life for them and who have, instead, learned to sell themselves short to a system of rapid turnover and minor creature comforts. It is the lack of a distinct and compelling goal rather than bad intentions of individuals that often ruins attempts of a more comprehensive character to general planning and sacrifices them bit by bit to the conventional quick profit motive.

And this is, of course, where we all come in. In our role as citizens we all share in the general unwillingness to live up to our best potential, in the lack of dedication to our acknowledged principles, in our lack of discipline towards the lures of complacency and of material abundance.

Julian Huxley, the eminent biologist, warned recently that "sooner rather than later we must get away from a system based on artificially increasing the number of human wants and set about constructing one aimed at the qualitative satisfaction of real human needs, spiritual as well as material and physiological. This means abandoning the pernicious habit of evaluating every human project solely in terms of its utility . . ."

Our cunning sales psychology in its unscrupulous misuse of our language, has brought about such a distortion of truth, such a dissolution of decency and morality, not to speak of its planned wastefulness, that it is high time for the citizen to take to the barricades against this massive onslaught against the unwary. Naturally, the all-pervading sales mentality has also had its detrimental effect on the architecture of our time. Relentless advertising pressure for ever-changing, sensational design has discouraged any tendency to create a visually integrated environment because it tacitly expects from the designer to be different

at all cost for competition's sake. The effect is disruptive and quite contrary to the desirable diversity of design which would result naturally from the work of different personalities who are aware of their obligations to environmental integration. Here again we see that the forces which cause confusion and chaos originate from the excessive infatuation with the rewards of salesmanship which dominates modern life and which we can influence only in the role of human beings and democratic citizens, but hardly as professionals.

I was somewhat startled, therefore, by a sentence in the recent A.I.A. Report on the state of the profession: "The total environment produced by architecture in the next forty years can become greater than the Golden Age of Greece, surpass the glories of Rome and outshine the magnificence of the Renaissance. This is possible providing the architect assumes again his historic role as Masterbuilder."

How does this vision compare to the realities of the situation at hand? Don't we need to remember that such highpoints in history came about only when the skill and artistic inspiration of the architect and the artist were carried into action by the clear and unquestioned authority of those who felt themselves to be the rightful representatives of a whole people? The Greek pinnacle was reached by the courage and foresight of their leader Pericles, who pulled together all financial and artistic resources of the whole nation and its allies, including the military budget, to force the erection of the Parthenon. The Romans, spreading this Mediterranean heritage over the whole of the Roman empire, set in their buildings monuments to the centralized power of their leaders. The Renaissance, after giving birth to fierce political rivalry, harnessed all secular and clerical powers, all craftsmen and artists for the glorification of the competing principalities. Wherever we look in history, we find that the rulers took no chances with the individual tastes and inclinations of the populace, but imposed strict patterns of behavior as well as hierarchy of religious, civic and economic standards which dominated architectural and artistic expression. In Japan this even covered the proportionate size of all domestic architecture, which was strictly regulated according to birth, rank and occupation of the owner.

All these systems have produced magnificent results in one period or another, but they have no roots any more in our modern world. Even if some authoritative remnants are still around in the form of large corporations and institutions, this cannot conceal the fact that the architect and artist of the 20th century has to face a completely new client and patron: the average citizen or his representative whose stature, opinion and influence is uncertain and difficult to define compared to the authoritarian lord of the past. As we have seen, this citizen, as of now, is not at all in the habit of extending his vision beyond his immediate business concerns because we have neglected to educate him for his role of cultural arbiter. He repays this neglect by running loose, only here and there restricted by social ambitions from recklessly following his commercial interests. Though he is quite aware of the restrictions the law puts on his building activities, he is almost totally unaware of his potentialities to contribute something positive, socially

(Continued on page 28)



REDEVELOPMENT PROJECT

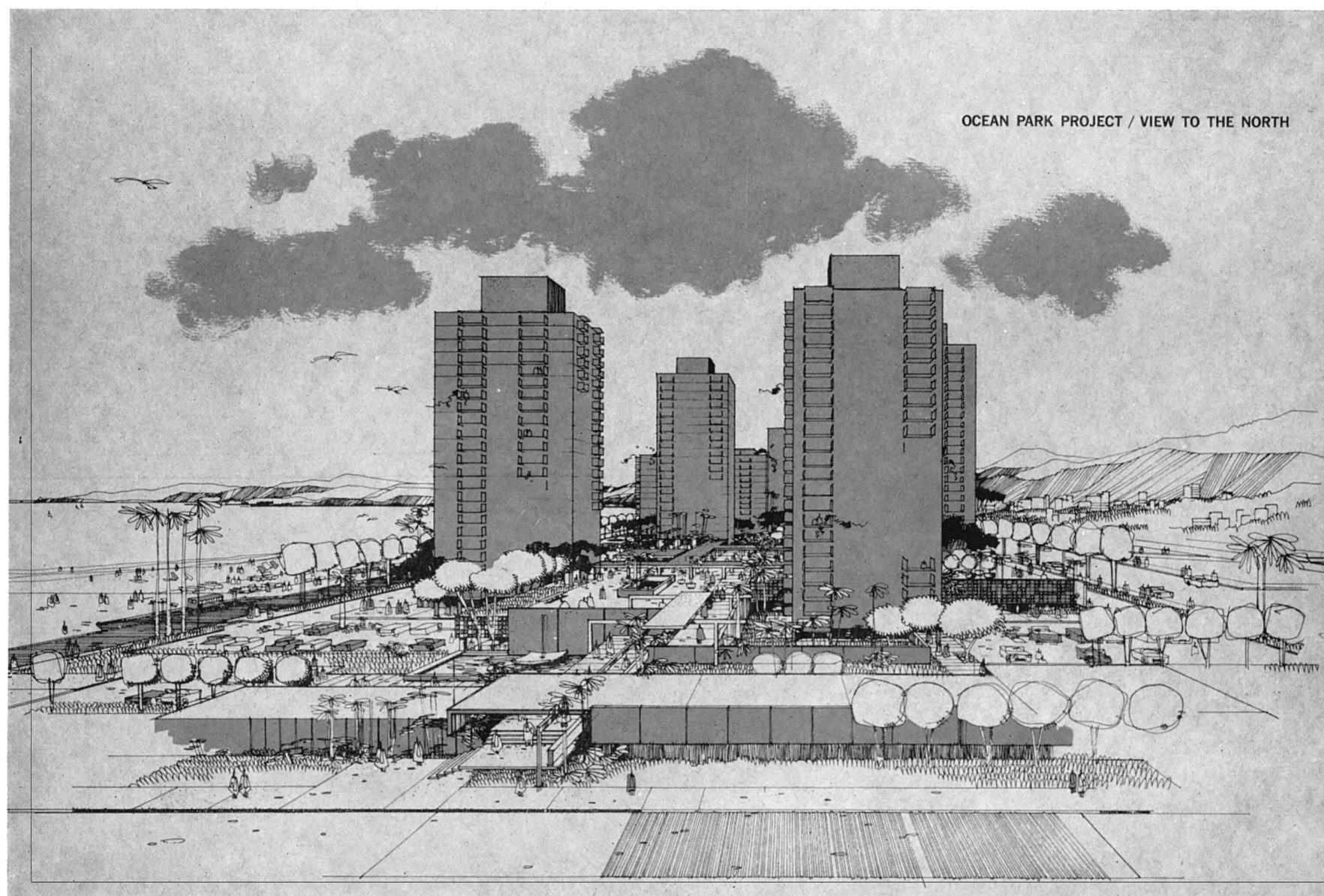
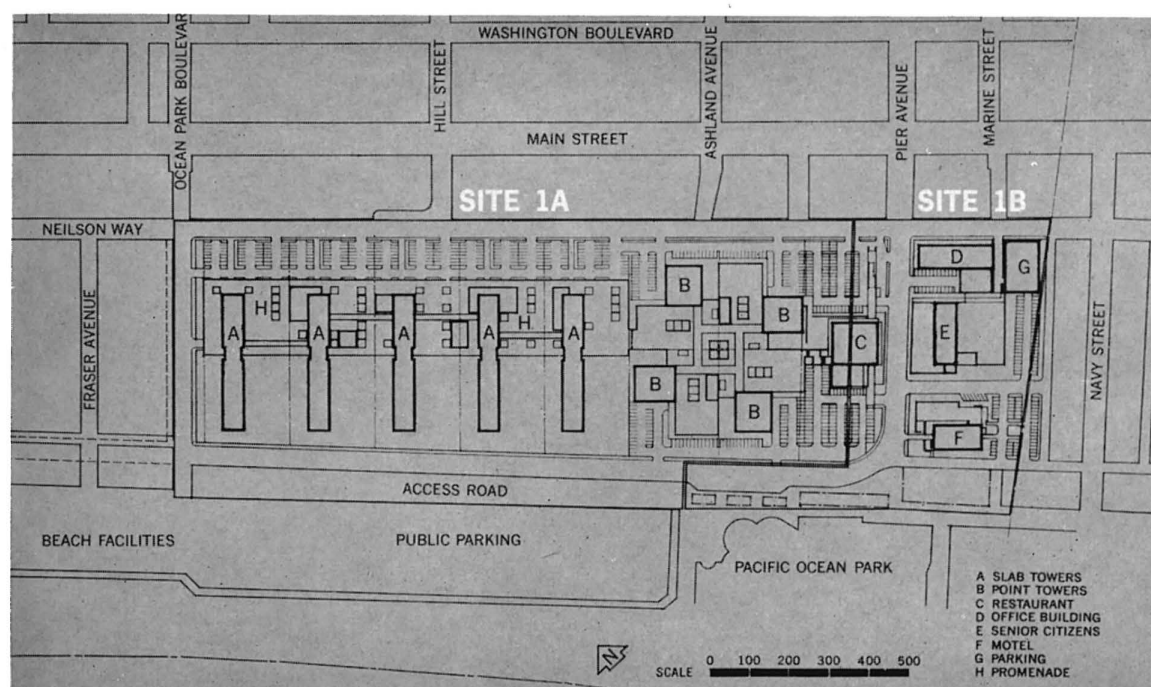
SUBMITTED TO THE SANTA MONICA, CALIFORNIA, REDEVELOPMENT AGENCY BY
 MAYNARD LYNDON, A. QUINCY JONES, FREDERICK E. EMMONS, ASSOCIATED ARCHITECTS
 HEFTLER CONSTRUCTION COMPANY/WALLACE PROPERTIES, INC./CENTEX CONSTRUCTION COMPANY



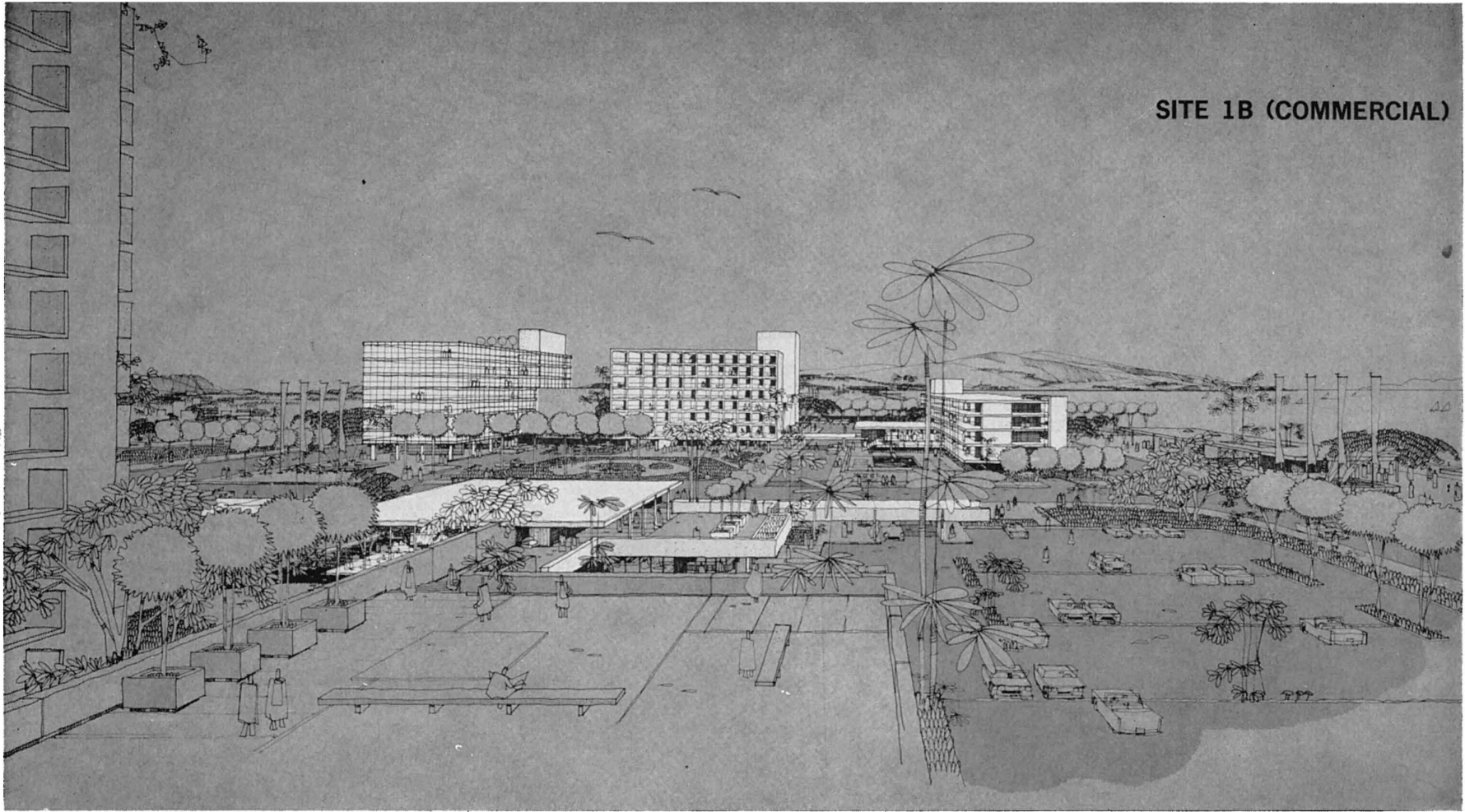
Setting the pattern for much of the future growth of Santa Monica, the Ocean Park Project opens a new era for this scenic city. Opportunities for effective land uses provided by this and subsequent projects require that design be based on a new scale and order, where every effort is made to effect the full potential of mountains meeting ocean; of urban community meeting seaside resort; of people meeting other people. Perhaps the most important aspects of nature in relation to the site are the view, the sun, and the prevailing winds. By orienting the slab towers perpendicular to the shore line, these aspects are accommodated. Here a maximum number of units have magnificent views of both the Pacific and the Santa Monica mountains. This building placement provides a maximum of sunlight without direct glare. Since the prevailing breezes are southwesterly (210°), it also allows a natural air flow without incurring buffeting ocean winds. The entire orientation of the project assures the Santa Monica residents to the east of a minimum obstruction of view and ocean breezes. The orderly plan of the project with its contemporary design sets a tone for the future skyline. A contrast in horizontal and vertical structure creates a gracefully slender appearance. Shops and stores servicing the project are lifted from the realm of the purely commercial and set in an atmosphere of friendly warmth to please, rather than offend, the residential users. Landscaping, planned to reduce the relative glare of the strong beach sun, also acts as a transition from surrounding areas and provides an affective noise barrier on the ocean side. The park-like character of gardens and recreational facilities provide engaging interests for all age groups. Each building is an entity, lending itself to phase construction; but feeling of order and community is captured in the overall design. Building materials used in the project are of the type time-proven in seaside areas, with ease of maintenance and economy of construction at no sacrifice in quality. A

four-story motel and an eight-story office building act as a screen to provide an intimate environment for the centrally located senior citizens building. Carefully planned dining, meeting and service facilities blend into the overall design while providing an important transition from the residential promenade.

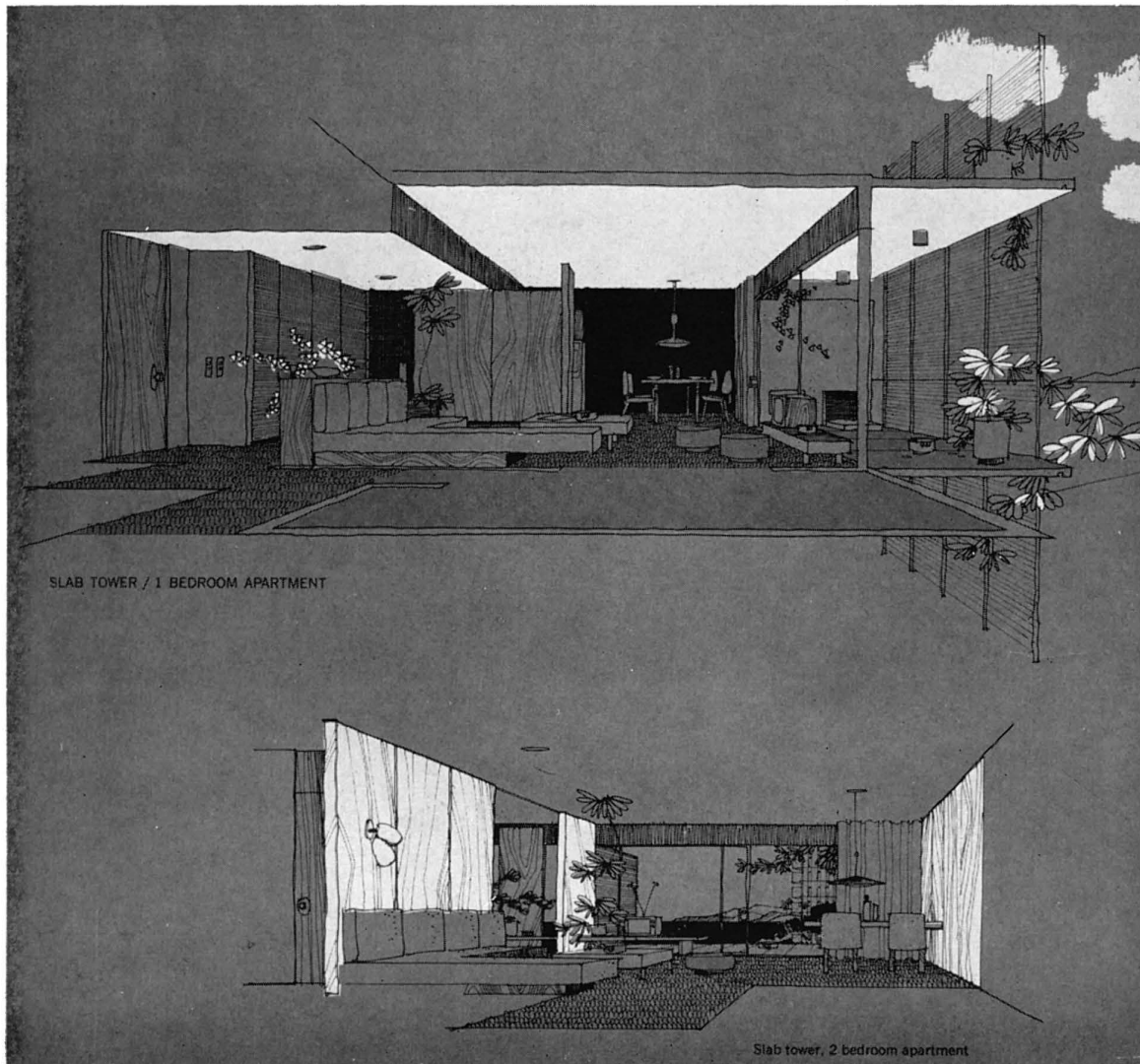
The area consists of four 24-story point towers and five 15-story slab towers. In order to meet the high density requirements, yet retain extensive open areas, covered parking facilities are designed on three levels. The arterial street servicing the area, is established as an intermediate level with wide ramps leading to elevator-serviced parking levels above and below. Oversized parking spaces eliminate the need for attendants and motorists are always within one level of their destination. Designed for easy access from within, but with features to insure a degree of separation from the surrounding area, the plaza level provides for the modern community. The incidental needs of residents are accommodated by carefully designed convenient shops. Ground levels lead directly to spacious lobbies, gateway to the graceful buildings extending skyward. From ground to roof, the slab tower is a highly coordinated unit. Containing from 212 to 220 apartments, each of these buildings covers 18% of the surface area. Access to the beach is provided through the carefully designed parks with provision for future pedestrian overpasses to the beach. Individual stairways rising from the gardens provide a handsome transition to the promenade. The covered walks that wind through this plaza afford freedom for incidental shopping or leisurely strolling. All shops fall



SITE 1B (COMMERCIAL)

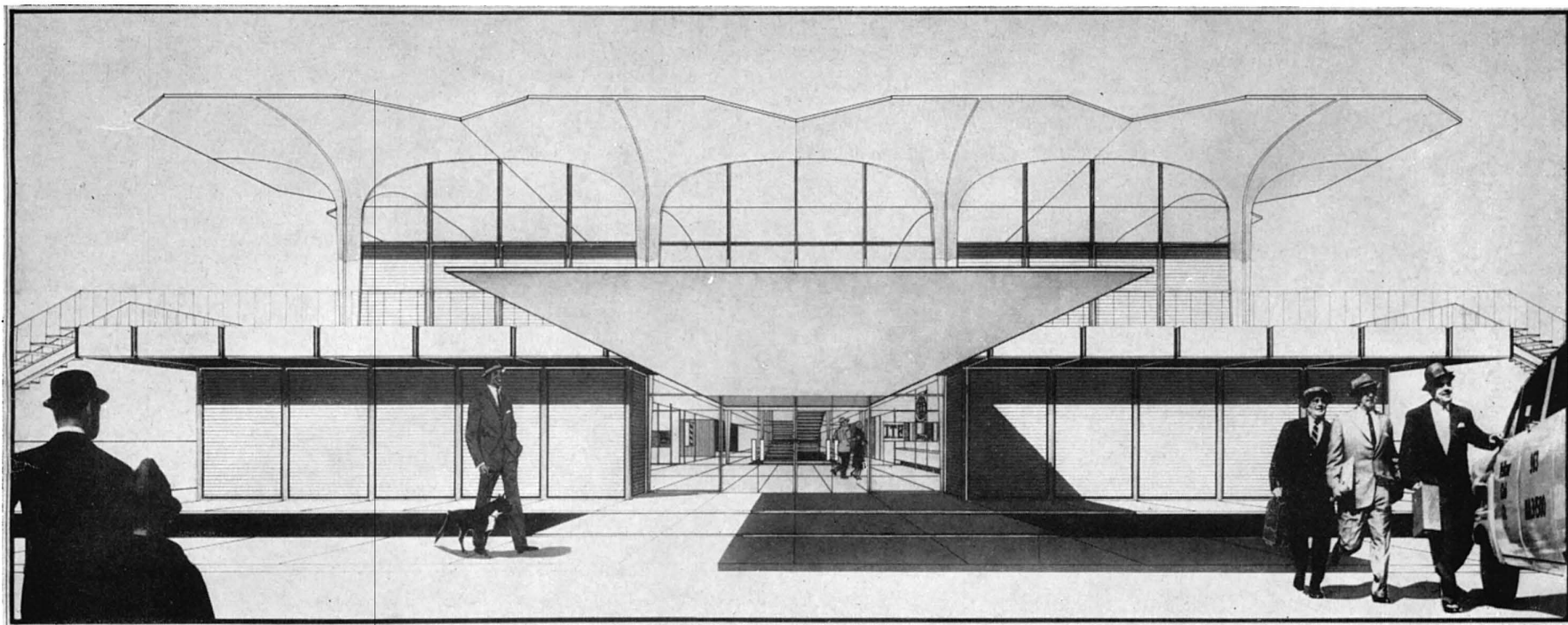


REDEVELOPMENT PROJECT



within building areas, thus lending themselves to the phase construction concept. Extensive first floor storage areas adjacent to elevators are sufficient to service the individual tenant needs, as well as the convenient shops. Deliveries and emergency services are efficiently handled at street levels. At the south end of the promenade is a step transition to the complementary area of the point towers, further carrying out the horizontal theme. From the second to the fourteenth floor, each of the slab buildings contains large apartments ranging from efficiencies to three bedrooms. Designed for flexibility many two- and three-bedroom units have a sliding wall feature so that one bedroom can be converted to a den adjacent to the living area. Each apartment has a living-dining room balcony specifically designed with decorative enclosures to provide additional living area. These enclosures assure safety, provide an effective filter for bright sun rays, and create privacy while retaining the view. Balcony and window design accentuates the slender graceful appeal of exterior elevations. Each floor has its own central lobby area and laundry facilities. Supplementing natural ocean breezes, mechanical ventilation is provided in all apartments and hallways. Apartments are designed for sound-proof privacy from all sides. Large recreation areas feature 18" wading pools and sundecks.

Complementing the length of the slab towers, the point towers are situated about the plaza fountains. The landscaping of the area surrounding each of the towers and the surface parking has been carefully planned. Two swimming pools serve the point towers and, again, land forms are used to deflect disturbing noises and to reduce glare. Each of the ensuing floors contains one- and two-bedroom suites located about a central working core housing large, individual storage areas and laundry facilities. Apartments follow the theme established in the slab towers with enclosed balconies providing more spacious living areas.



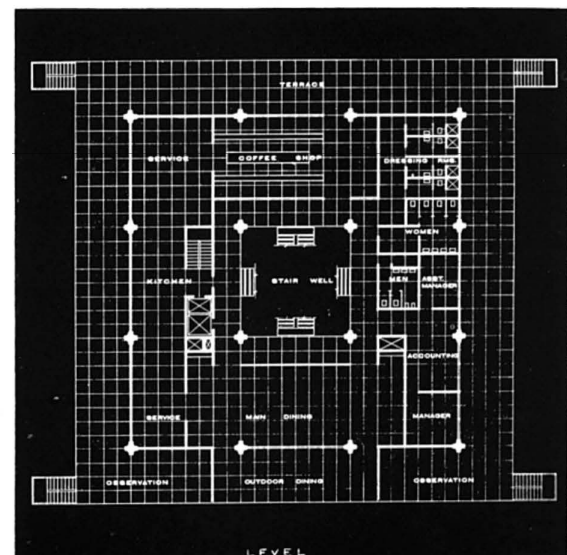
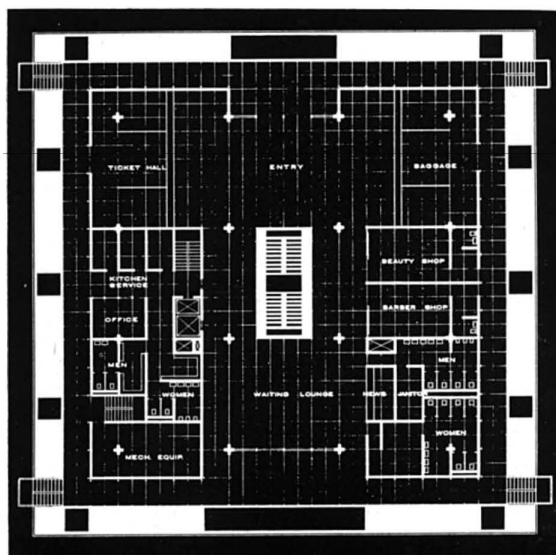
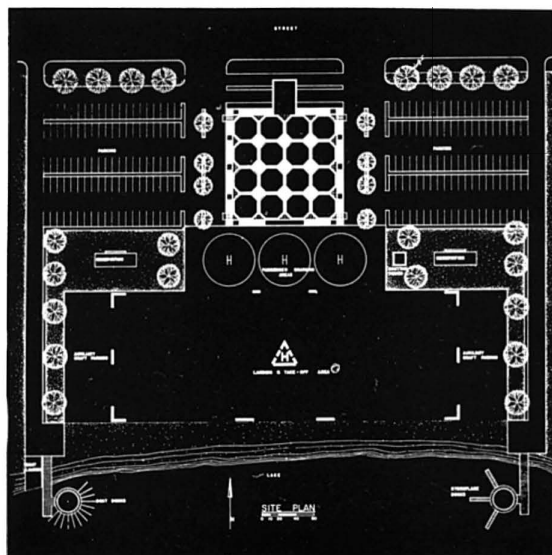
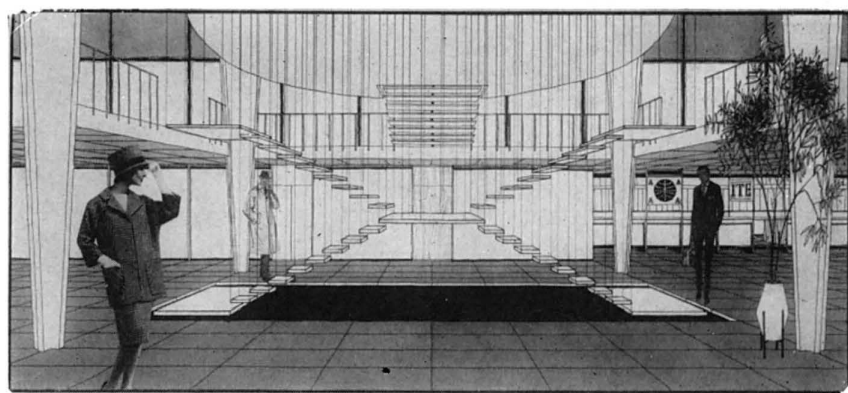
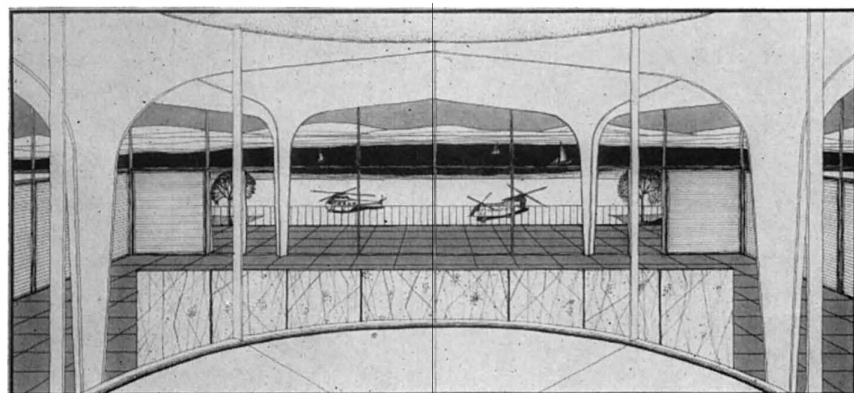
HELIPORT

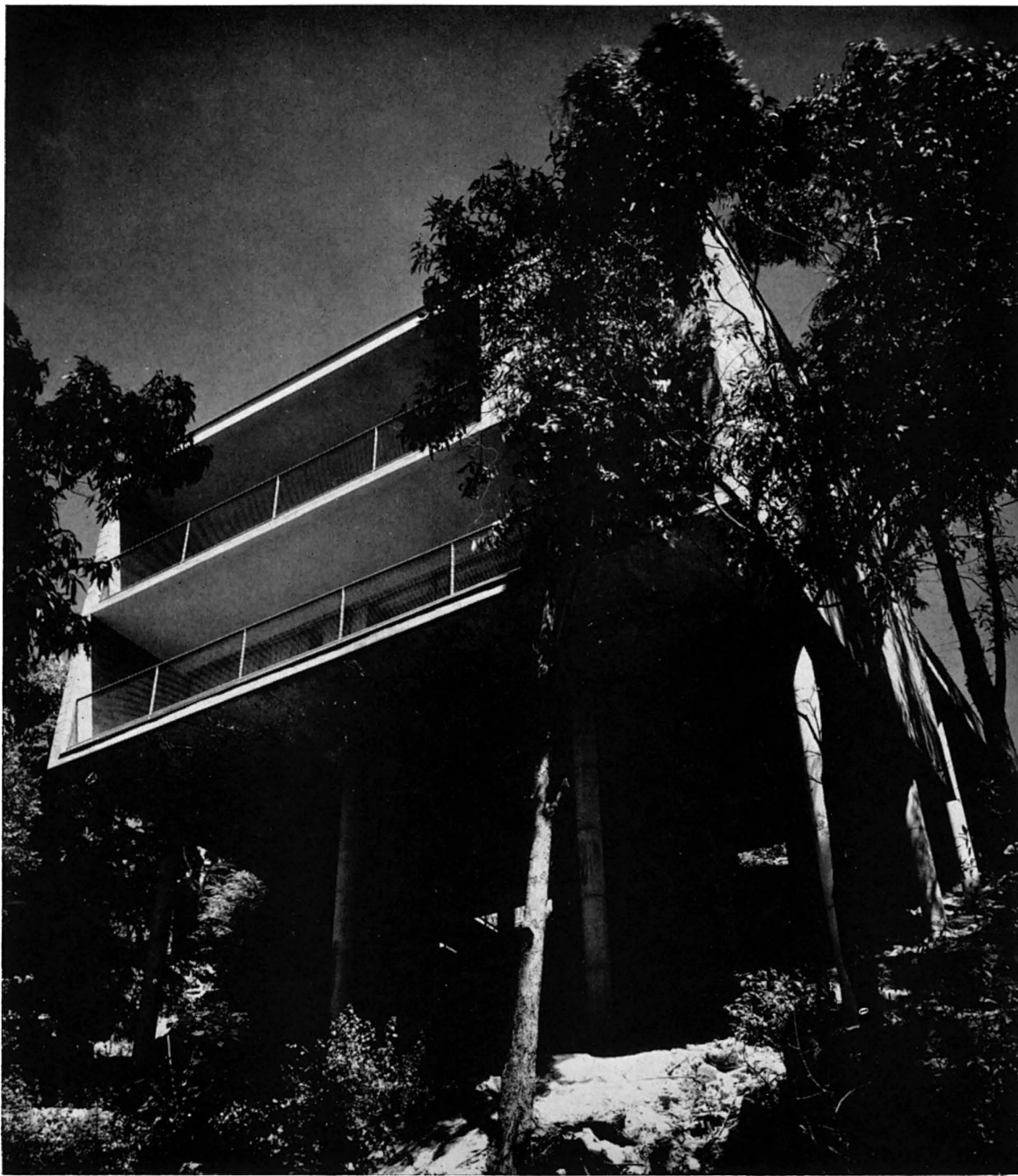
BY SAMUEL DORY CARSON AND JOHN S. CARSON

The heliport is to be located on the shores of a lake a short distance outside of Ponca City, Oklahoma. It includes a checking-in area for three airlines, a baggage receiving area, a waiting lounge, a coffee shop and restaurant on the second level and a circular bar suspended over the grand stair well, half-way between the roof and the second level. There are a barber shop, beauty shop, newsstand, and the necessary offices and maintenance facilities.

The entire building is surrounded by a reflecting pool of water. The second level has a 15-foot terrace on all four sides for observation and outdoor dining. The terrace affords a magnificent view of the vast prairies which encompass the building. The main dining room is located to provide a view of the landings and take-offs.

An interesting feature of the building is the structure which consists of 16 concrete umbrella shapes which taper up and out to form the roof. An attempt was made to achieve the floating effect similar to helicopter flight. Parking is provided for the boat docks and hydroplane docks as well as the heliport.





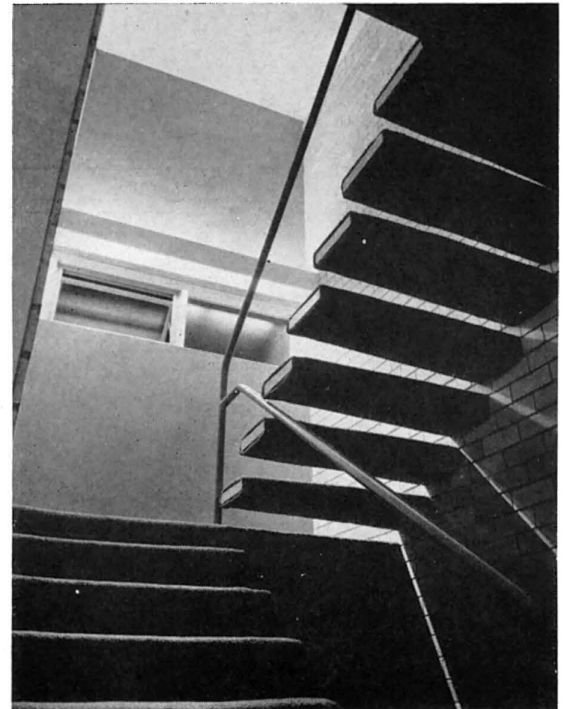
The waterfront site for this house combines northern orientation with a superb view of a harbor inlet and towards a golf course across the water. The only real problem it presented was the extremely steep drop from the road to the water's edge. Due to the limited width (40 ft. only) a two-story plan was adopted placing the garage, with the entrance-access bridge and the bedrooms, above a main lower living floor. All rooms face on to sun-protected continuous terraces on the northern view side and are made part of the interior by full-height sliding glass doors.

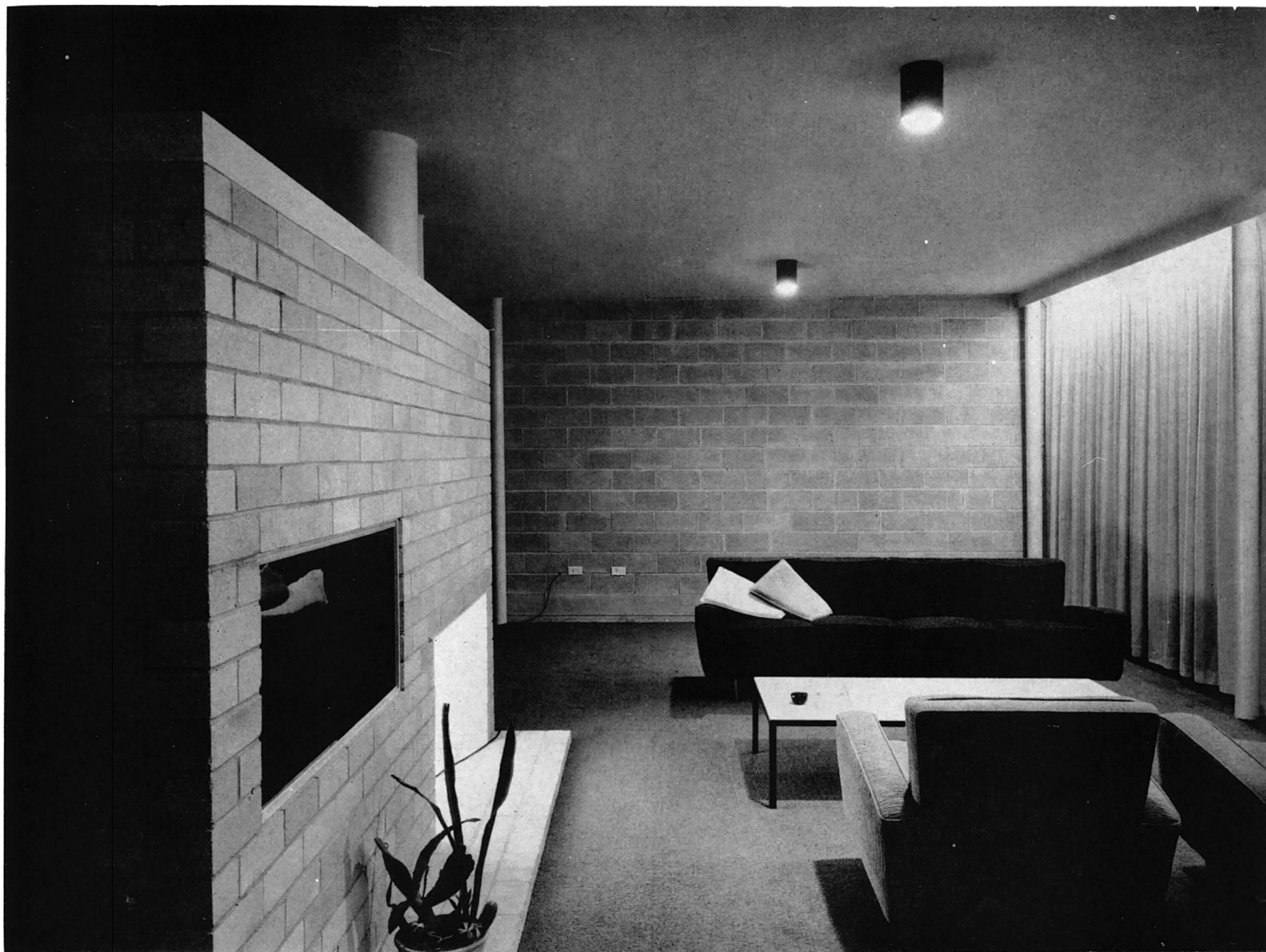
The structure on this difficult ground became the controlling element of the design. The regular bay skeleton has 12 in. diameter reinforced concrete columns below, supporting flat-slab floors and access bridge; 4 in. diameter steel columns within the building support open-web steel roof beams and timber joists. In order not to destroy the simple double cantilever skeleton main structure, the staircase is attached to it and, being close to the ground, is a weight-bearing face-brick structure carrying cantilevered concrete stair treads.

All other walls, supported by the skeleton, are of gray concrete blocks left in their natural finish outside and inside. The buff-colored face-bricks used in the stair are also used in the free-standing fireplace, with its adjacent enclosure, housing a stereo-sound system, radio-gram and record storage. All its controls are accessible from the living room.

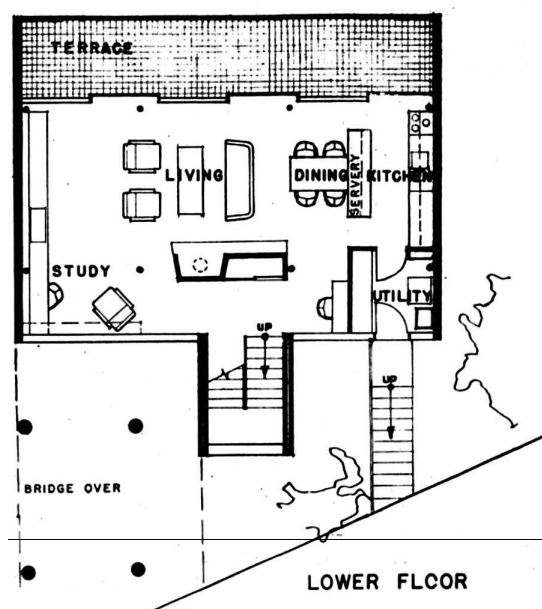
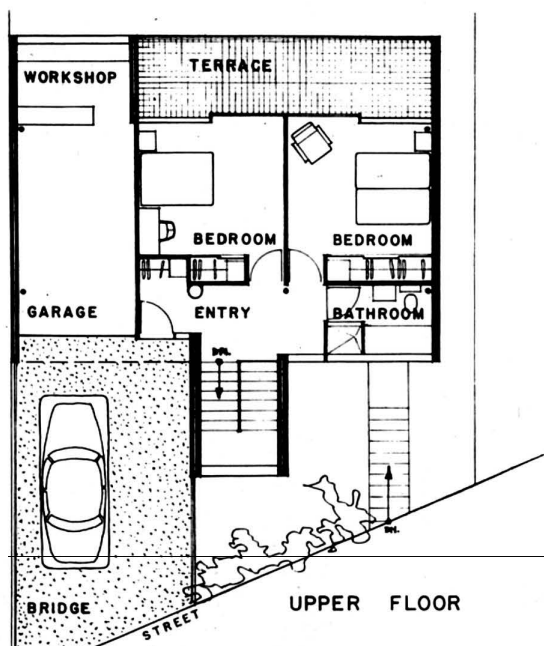
The interior has gray wall-to-wall carpet which is also used to cover the stair treads all around. Interior walls, not of natural concrete or face-brick, are neutral gray with some walls dark gray, blue or cinnamon. Fabrics are orange on chairs and black on the large couch. The coffee table is white marble, and furniture is of Italian walnut with white Formica tops. The indirectly illuminated curtain is yellow.

HOUSE BY HARRY SEIDLER, ARCHITECT





PHOTOGRAPHS BY MAX DUPAIN

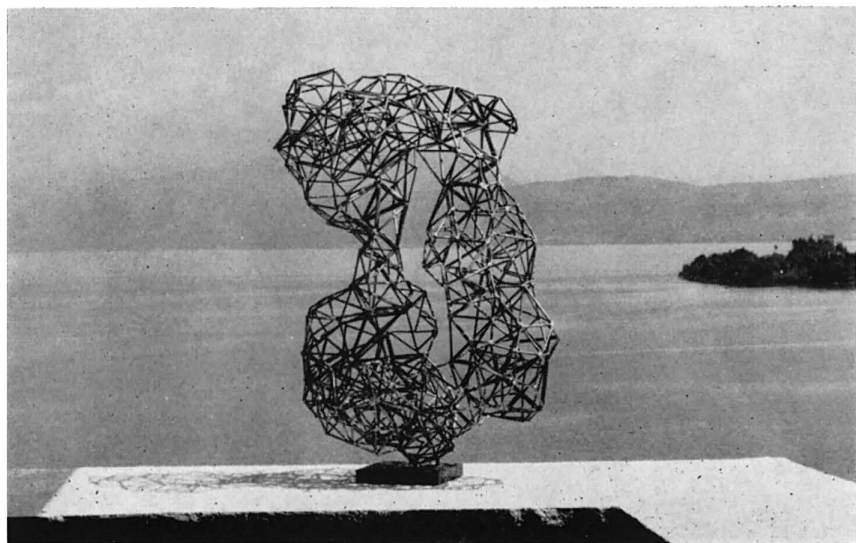
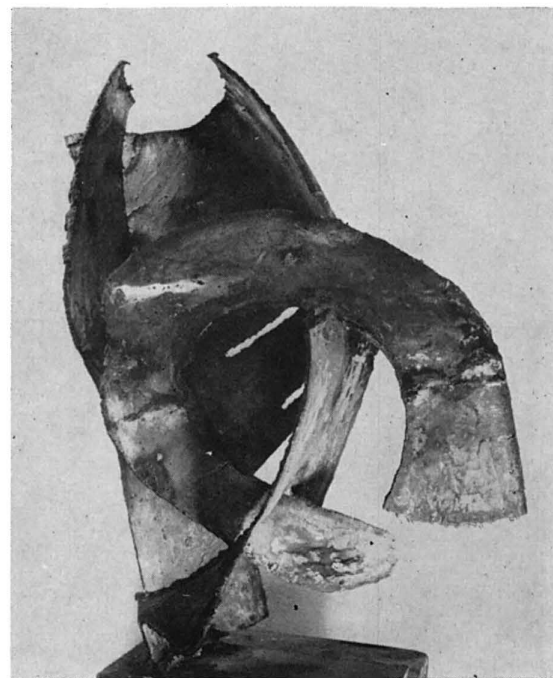
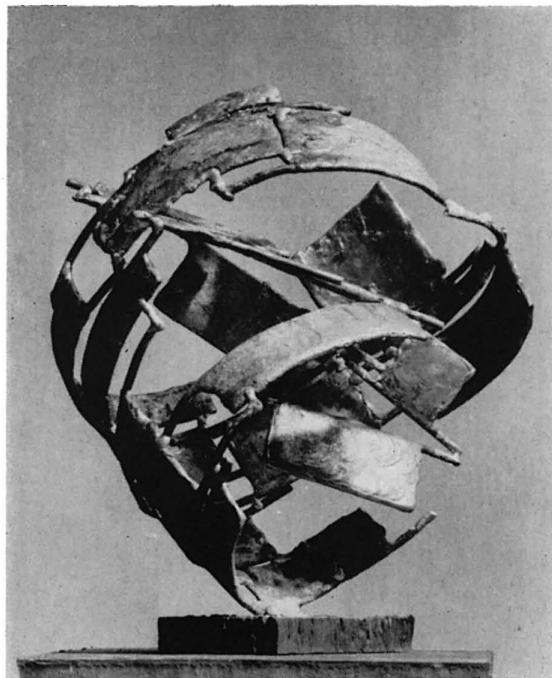
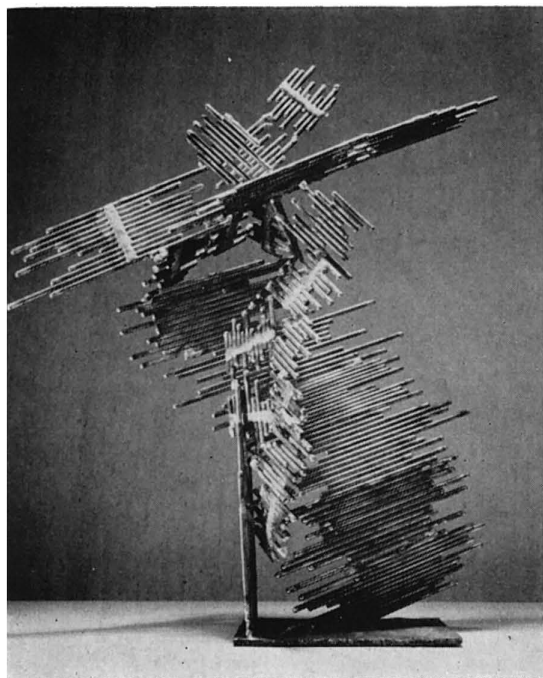


ANDRÉ BLOC—SCULPTOR

If in order to speak of an artist we must first of all define the direction of his endeavor and circumscribe, as best we may, his field of activity, we must at once admit that writing about André Bloc really represents a desperate task. No one, to be sure, denies that André Bloc is an artist. But when it comes to saying what kind of artist he may be, hesitations and controversies proliferate and multiply. Is he a sculptor? So the scope and the quality of his sculptural work would tend to prove. Or is he, rather, a plastician of architecture, concerned with integrating both sculpture and painting into a more complex and vaster spatial whole, and with bringing about the synthesis of the architect's functional concerns with the requirements of a discipline whose nature is different and specifically artistic? Yet the presence, in the face of his architectonic works—monumental sculptures, frescoes or mosaics—of more intimate and self-exploring canvases in which painting expresses itself in its most singular and irreducible essence, also obliges us to wonder whether finally he is not first of all a painter.

His sculptures, far from abandoning a specifically sculptural approach in favor of an architectonic development responding to the need and search for a monumental style, achieve their full expression and their organization only in the juxtaposition, the superposition and the dovetailing of a plurality of irreducibly divergent, if not contradictory, component plans. For it is not so much the parallel existence of solid works and of open-work constructions that prevents us from classifying André Bloc among sculptors of solid masses or among those of voids, as a much deeper and more fundamental ambiguity, inherent in his sculpture, that suggests the sentiment of vacuity and of openness produced by full, compact works, and lends to airy, open structures an appearance of being closed upon themselves and contracted, as it were, towards an inner space.

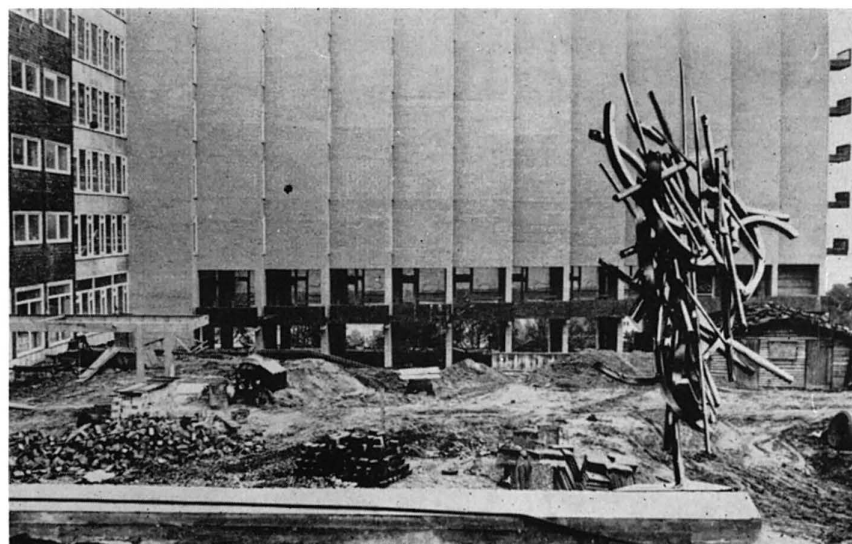
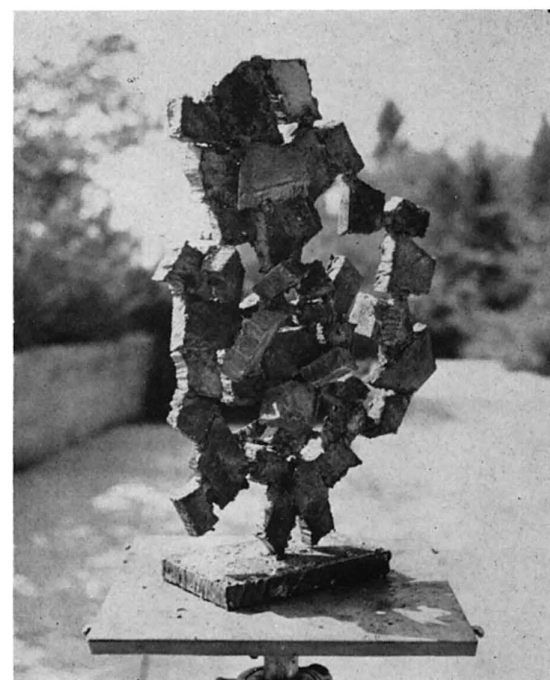
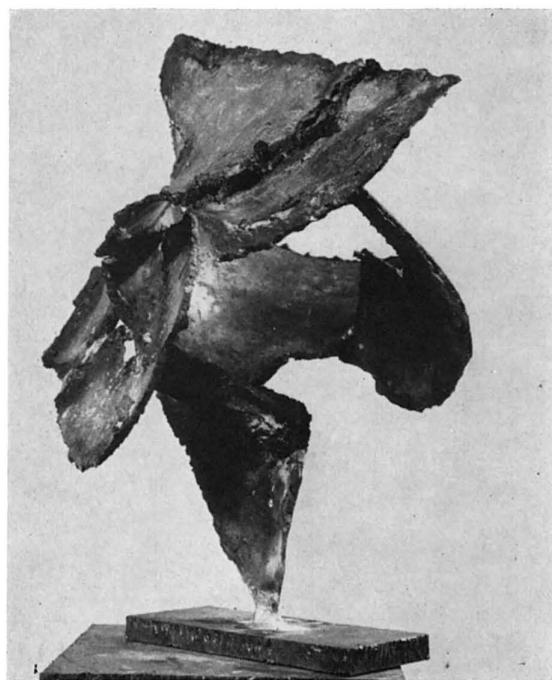
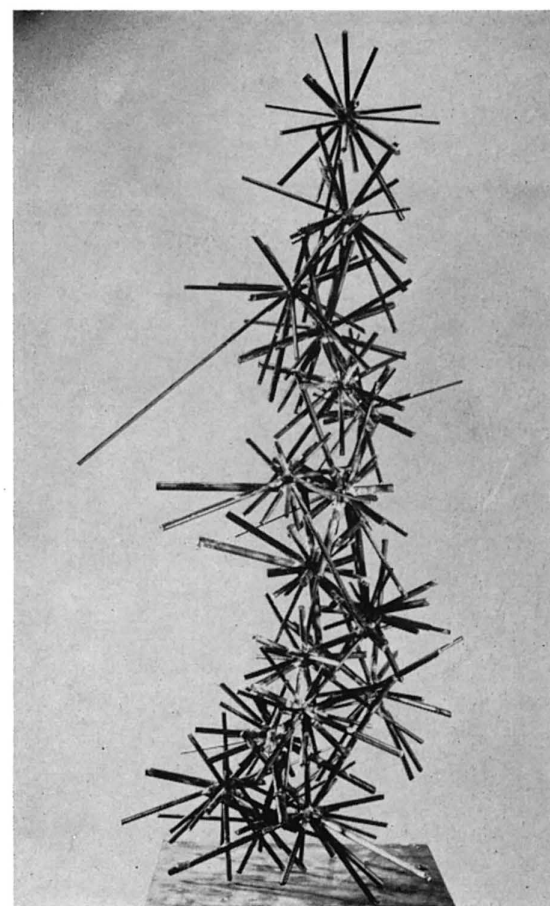
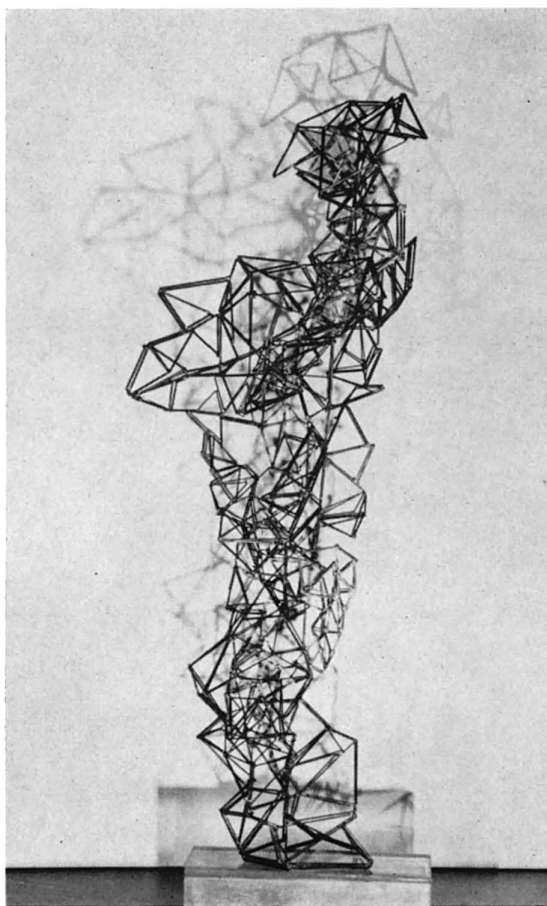
It is upon a similar ambivalence, likewise, and not on the simple juxtaposition of "constructive" works and of "informal" canvases, that his painting establishes its distinctive character and its specific originality. In the gamut of his pictorial investigations and experiments, the freedom of the material, the warm lyricism of the chromatic tonalities, the mutual



and irregular overlapping of the different forms interfere with the geometric rigidity of the composition in a style that in the last analysis is rather close to the rhythm according to which the sharp treatment of the motif and the imperious precision of the spots contrast with the unconstrained outpouring of colors.

His conception of a total artistic realm, finally, also eschews having recourse to other guiding principles. And it is by impressing upon each element, whether functional or plastic, this inner ambiguity to make them all emerge from themselves and thus put them mutually in contact that he succeeds in creating, at the very point of their encounter, a continuous current of artistic tension that goes beyond the specific field of each of the terms present. Spread out in the void like an open-work abstract sculpture, the staircase assumes in space an unwonted power of radiation and thus constitutes a rejoinder to the play of walls and furniture, partially liberated from their functional determination and localization by a semi-pictorial treatment and by a design that is conceived both in terms of plastic requirements and of utilitarian considerations; while the paintings are pushed out of their frames, so to speak, by their subjacent architectural structure, and the sculptures quite naturally assume their place in this concert by their architectonic accent. So that André Bloc succeeds in realiz-

(Continued on page 28)





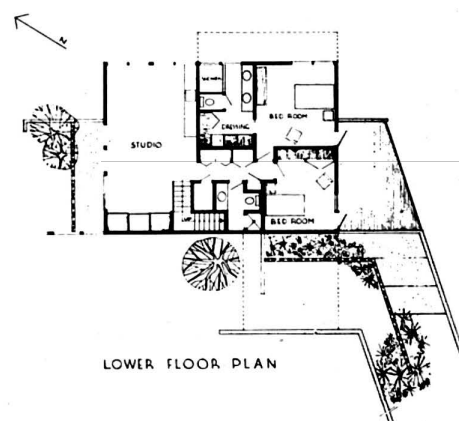
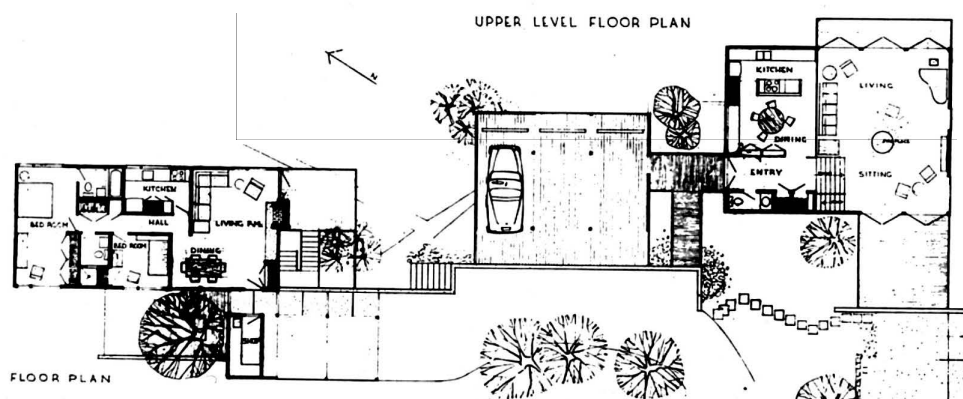
TWIN HOUSES BY MARQUIS AND STOLLER, ARCHITECTS

ROYSTON, HANAMOTO AND MAYES:
LANDSCAPE ARCHITECTS

These houses are designed to be built together as part of the same spatial composition with a single driveway and common parking facilities. The site is very steep and heavily wooded. It was originally a portion of a large estate and the trees have been carefully tended and paths descend downhill to the two house sites. The houses themselves perch and jut out over the slope to minimize disturbance of the land.

The smaller house is for a retired couple. The house all on one level with two bedrooms and two bathrooms is reminiscent of the larger house.

The owners of the larger house are desirous of pursuing their avocation—sculpture and crafts. The spaces on the three different levels flow together since the living room is open to the kitchen-dining-entry level along its entire length above and the studio below. This allows for a variety of views and vistas.

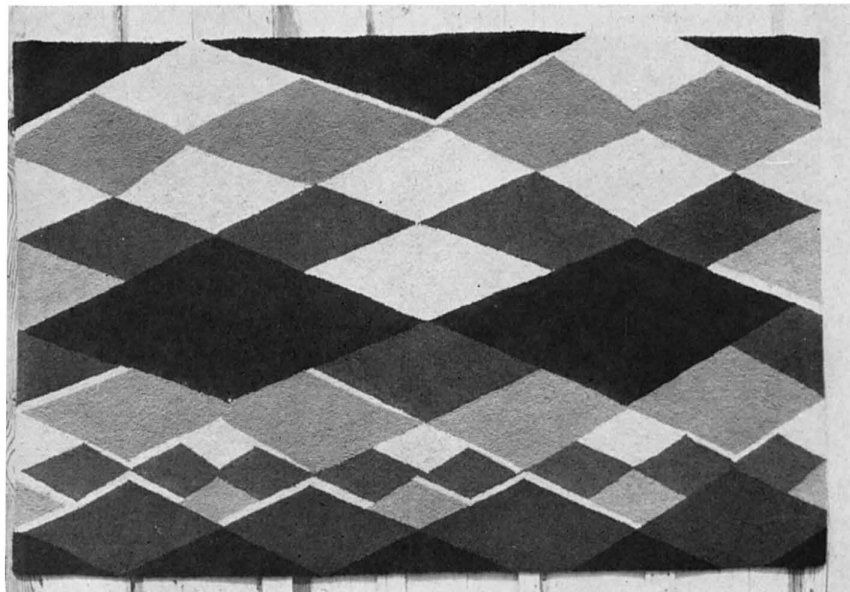




MOSAIC, "FLOWER ABSTRACT," 12" X 36"



1



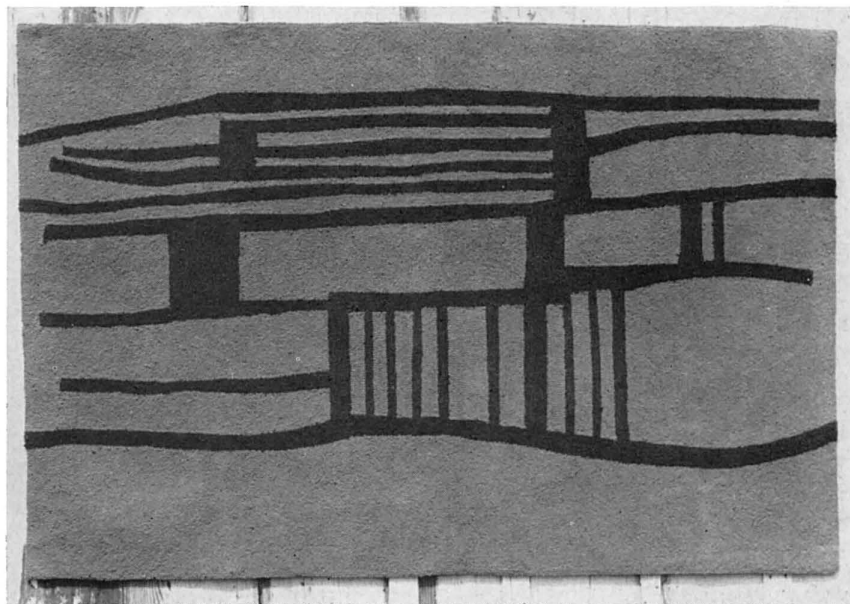
2

TAPESTRIES AND MOSAICS BY EVELYN AND JEROME ACKERMAN

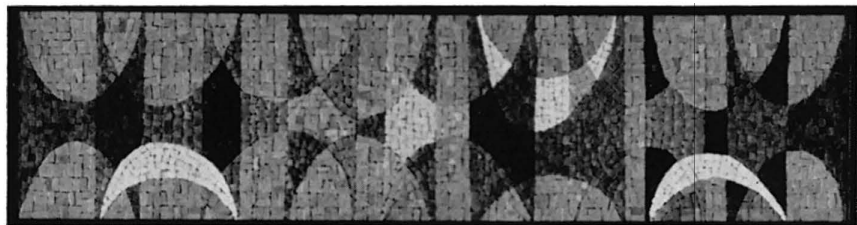
We show two of the activities of the talented designers who, working in collaboration, have been active in the design field for many years and in many different media. In most cases, they devote themselves to designing, using the skills of native craftsmen whenever possible to execute the final projects.

They have worked with and made important contributions to numerous architectural commissions and are certainly among those of the designers whose work is richly imaginative and skillfully conceived.

1. "FLOWER ABSTRACT," TAPESTRY DESIGNED BY EVELYN ACKERMAN; 20" X 60"
2. HANDHOOKED RUG DESIGNED BY EVELYN ACKERMAN, "DIAMONDS," IN YELLOW, ORANGE, TAN, WHITE AND BLACK; 4' X 6'
3. "PATHWAY," HANDHOOKED AREA RUG, 4' X 6'; BLUE GREEN ON GREEN; BY EVELYN ACKERMAN
4. HANDWOVEN TAPESTRY, "ABSTRACT," 20" X 62", PINK, MAGENTA, RED, YELLOW, BLACK, TURQUOISE AND VIOLET
5. "HOT SUMMER LANDSCAPE"; HANDWOVEN TAPESTRY, ALL WOOL; HOT PINK, RED, ORANGE WITH BLUE AND GREEN ACCENTS; 28" X 63"; DESIGNED BY EVELYN ACKERMAN



3



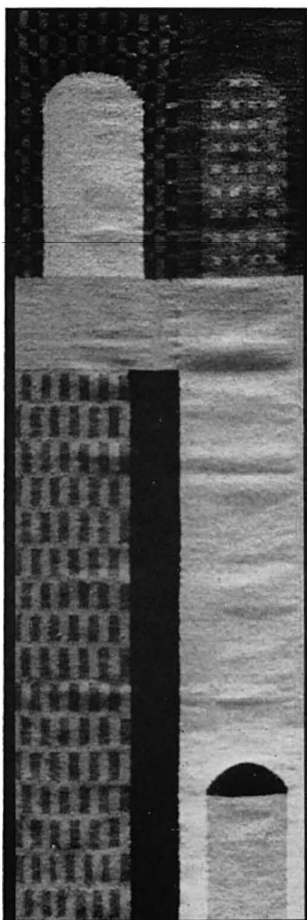
MOSAIC, "AUTUMN ABSTRACT," 12" X 48". COLORS: YELLOW, ORANGE, RED, WHITE, TAN, BROWN

4

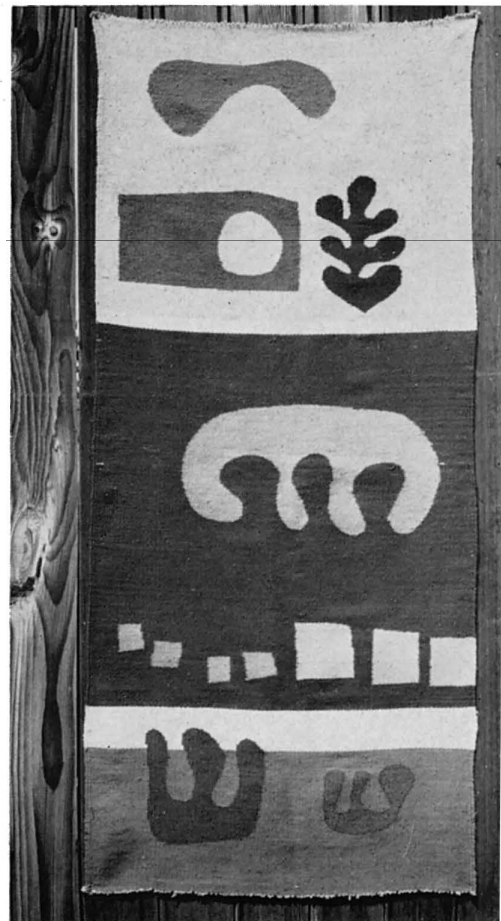


MOSAIC, "PENNANT," 12" X 60". COLORS: BLUES, TURQUOISE, GREEN, WHITE

MOSAIC, "ELLIPSES," 12" X 60"—AVAILABLE IN WARM AND COOL COLOR SCHEMES. COOL COLORS: WHITE, GRAY, BLUES, GREEN, BLACK. WARM COLORS: ORANGE, YELLOW, TAN, WHITE.



4



5



TWO PROJECTS BY BURDETTE KEELAND, ASSOCIATES

COMMERCIAL STRUCTURE

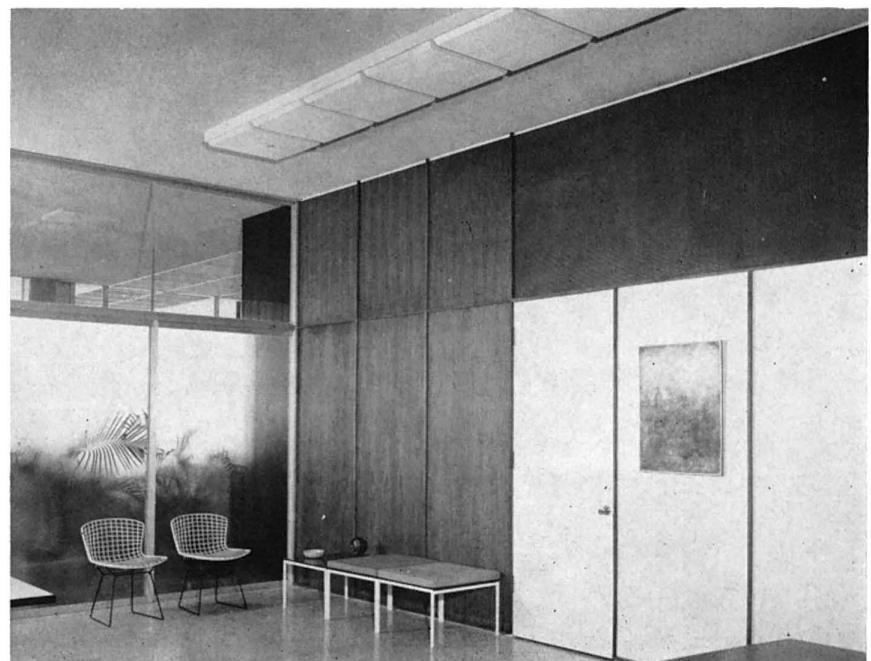
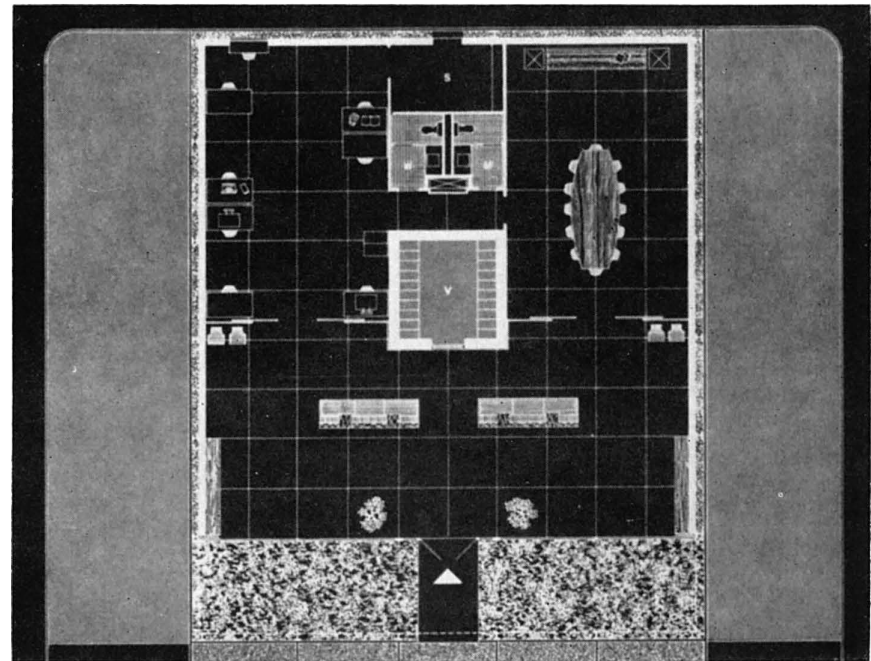
This building is situated in the middle of a three-acre site in a small commercial area. Since these photographs, two smaller structures have been added on either side of the site. A high-rise office building is planned to go directly behind the Savings and Loan building in the future.

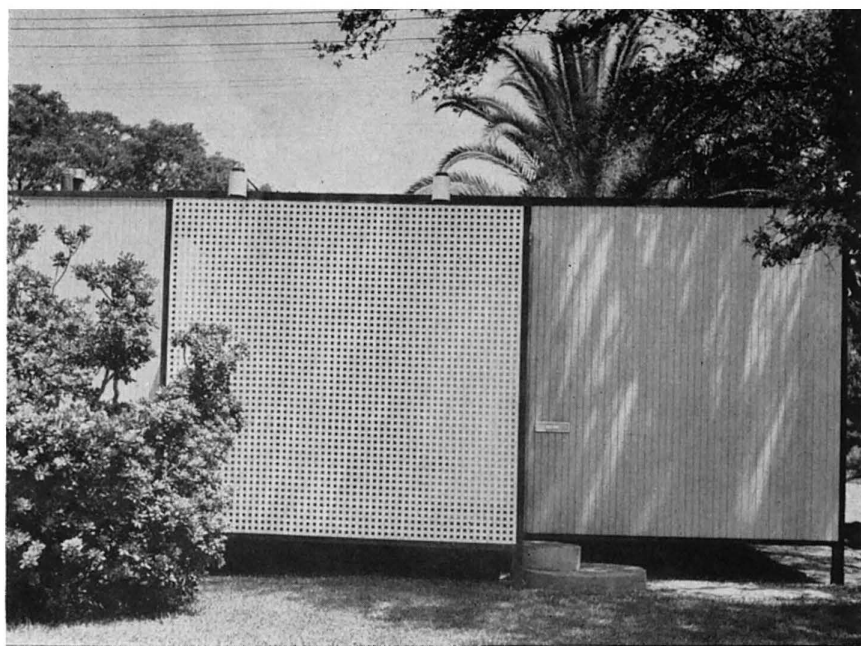
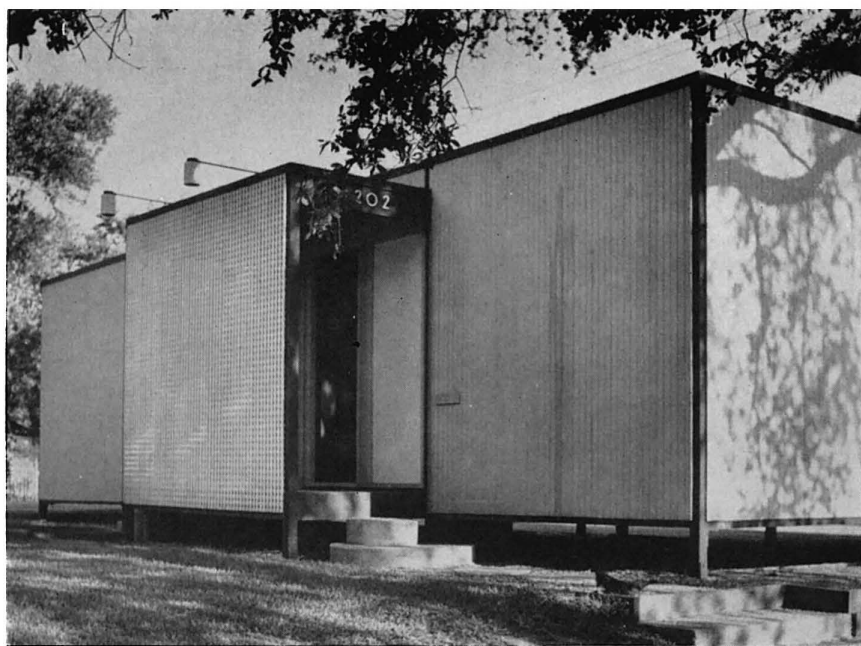
The building now has generous parking for visitors, plus a very large washed pea-gravel entrance area (which has been used for everything from large Christmas trees to the showing of new cars.)

The structure consists of exposed 8 x 8 WF steel columns at 10-foot centers, with an 18" steel channel for the fascia. Bar joists with a 1 1/2" steel deck insulated with 1" of Fiberglas make up the roof. Exterior walls are 8" structural tile with white stucco panels. All exposed steel is painted gray. A low curb filled with gray aggregate receives the columns and forms a ground border. The steel beams frame into the vault structure with the heating and air conditioning housed above.

An easy flow of space through the building is achieved with the sliding frosted glass doors. Glazed with clear transoms, the doors divide the lobby from conference and work area. There is a drive-in window in the work room.

Interior finishes consist of black marble panels, white plaster, acoustical plaster ceiling and gray terrazzo floors. Banking desks and conference room are paneled with black walnut. The entrance doors and vault are dramatized by a panel of softly lighted luminous ceiling of expanded aluminum.



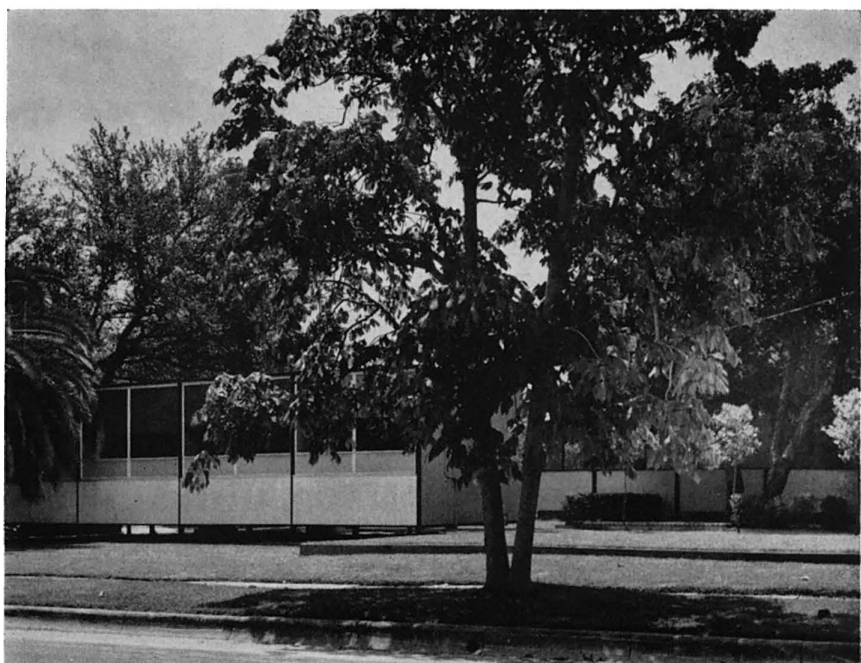
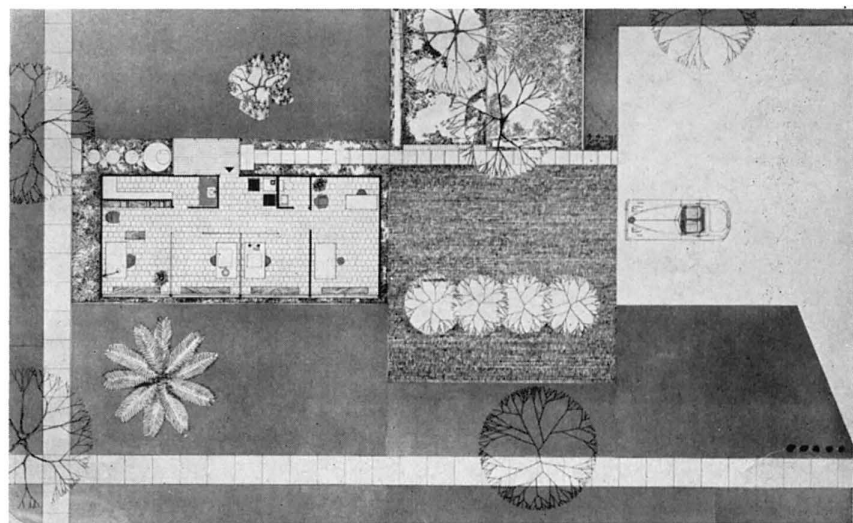


DESIGN STUDIO

The problem was to design a small wooden structure that could easily be moved to another site to allow space to build a permanent building.

Lifting the office on short legs, in a bed of gravel, visually lightened the load of the bulk mass, but also allowed workable room to detach the bolted columns to their 2' x 2' concrete feet. The air conditioning unit was placed beneath the floor to give it shadow from the Texas sun. A simple post and laminated beam system was used. The exterior skin is car siding, stained silver gray. The north window wall elevation is steel window with plywood panels below. The interior has rubber tile floors, sheetrock walls, and 10'-high wood deck ceiling. There are four offices, a reception area, bath and dark room.

All plant life that existed on the site was saved and used. A small outdoor eating area was put in under a large old magnolia tree.



ANDRÉ BLOC—SCULPTOR*(Continued from page 22)*

ing the idea so close to his heart of a total artistic register enveloping and going beyond the divergent multiplicity of the branches of plastic creation only by dissociating them all through the application of an open and polyvalent range of interferences and mutual overlappings. It is, for that matter, this same dimension of crisscrossing and of more or less explosive and unstable ambivalence that we find in all his painting and his sculpture, at the root and heart of the most varied and at least apparently most irreconcilable artistic experiments it is no longer possible to imagine his sculpture according to the traditional, but by the same token schematic and arbitrary, antithesis that opposes open-work constructions and works elaborated from a mass, both in their initial principle and in their specific composition. This especially at the moment when these two lines of investigation converge and join, despite their divergences, in the flexible and complex unity of a common problem-cluster. We had indeed already called attention to the fundamentally equivocal character of a basic approach that deliberately seeks to give to works elaborated in the mass the appearance of being originally linked to the void and freely spread out therein, while on the other hand it endeavors to invest open-work structures with a massive and compact appearance. Drawing attention thereby to the inner dissonance and fundamental ambiguity of such sculpture. Which amounted to recognizing implicitly the preponderant place occupied by the play of contours in André Bloc's sculptural investigations. For the contour, to the extent to which its own development draws the constitutive and representational scheme of the plastic image, is related both to the mass and to the void, without being identifiable with either, and thus bears the stamp of a fundamental ambiguity of which it is at the same time the means of expression, the radiating center and the prey.

For the discovery of such an inner margin of explosion and of destructive ambiguity, beyond the overturning and disarticulation of the essential realm of sculptural expression, has led André Bloc to challenge fundamentally all modes of plastic formulation.

The flexible and living conception of the integration of the arts, which is the avowed aim of André Bloc's investigations and preoccupations, unquestionably constitutes the keystone and the basic theme of his whole work. It is this, in fact, that gives its unity and its over-all meaning to the labyrinth and the scattered play of experiments and of tangled and discordant formal processes in which, bewildered and reeling, we lost our bearings when we first came upon his work. Does it not also clearly mark the essential originality of his attitude in the face of the stilted platitude of opinions that would found the integration of the arts on the inner unity and coherence of artistic space—the principle and guarantee of the natural complementarity and overlapping of the different types of plastic formulation? This shows not only how closely André Bloc's work is linked to the artistic investigations of the most living present, but even more precisely defines its specific position, by emphasizing both its break with ideology of the immediate past and its deep fidelity to an authentic and living tradition. How can we help seeing that his manner of grasping the integration of the arts is much more closely related to the rhythm of the periods that approached this problem by creative action than to the mentality and the point of view of more recent periods which contented themselves with setting it up as a mere theme of controversy and a subject of discourse. His work is thus both traditional and innovating, multiple and homogeneous, paradoxical and rigorous.

—CHARLES DELLOYE

*Collection Prisme, Publisher***METRO-LINEAR—MALCOLMSON***(Continued from page 12)*

The roof areas, above the parking strip and between the commercial blocks, contain civic and cultural buildings, and these zones are reserved solely for pedestrians.

Thus all forms of transportation may be related to each other by vertical access—road, rail and air (a station for helicopters may be located on the roof of the parking strip.) All functions of the center are connected—warehousing at the truck and railroad levels with retail stores in the commercial blocks above, and offices with commercial, civic and cultural activities.

The adjoining parkland between the metropolitan center and the housing zones provides areas for sport and recreation.

The Metro-Linear system lends itself admirably to modern techniques of production and construction. All the building types are based on uniform structural modules. In the case of the parking

strip, commercial blocks and public buildings, the structural grid is 30 ft. x 30 ft. with 30 ft. x 50 ft. as the structural grid for the office towers. (ill. 4)

This permits the use of standard units produced industrially on a modular system.

In construction, traveling cranes can be used, moving forward in a linear direction, so that the city grows by extension, horizontally for the central strip, and vertically in the case of the towers.

Since all buildings in the metropolitan area are connected by covered means of access, climatic control is possible.

Thus the Metro-Linear system restores vitality to the metropolitan center by:

1. Providing ample parking facilities as an integral element of the city accessible to all buildings.
2. Permitting all forms of transportation to circulate freely on one-directional routes with connections between the different systems.
3. Allowing the pedestrians to move safely and easily by escalators or elevators and along covered bridges over the auto routes.
4. Reserving the areas in which civic and cultural buildings are located as squares solely for pedestrians, as in Greek and Mediaeval cities.
5. Introducing a planning principle of flexibility by means of which the center can grow or new centers be established along the axis of transportation.

The Metro-Linear system brings order and unity into the metropolitan center.

A new urban architecture is made possible and the confusion of existing cities gives way to a precise and harmonious system expressive of our age.

ADDRESS—WALTER GROPIUS*(Continued from page 15)*

and culturally, to the actual development, change and improvement of his environment. So far we are only trying to prevent him by zoning laws, from committing the worst abuse, but I feel that unless we take the positive step of trying to mould him into the man of responsibility he must become, there will be little chance for the "Masterbuilder" ever to assume his comprehensive historic role as creator of cities again.

Our modern society is still on trial where cultural integration is concerned. This certainly cannot be accomplished by handing out authoritative beauty formulas to an uncomprehending public, untrained to see, to perceive, to discriminate. A society such as ours which has conferred equal privileges on everybody will have to acknowledge its duty to activate the general responsiveness to spiritual and aesthetic values, to intensify the development of everybody's imaginative faculties. Only this can create the basis from which eventually the creative act of the artist can rise, not as an isolated phenomenon, ignored and rejected by the crowd, but firmly embedded in a network of public response and understanding. The only active influence which our society can take towards such a goal would be to see to it that our educational system for the next generation will develop in each child, from the beginning, a perceptive awareness which intensifies his sense of form. Seeing more, he will comprehend more of what he sees and will learn to understand the positive and negative factors which influence the environment he finds himself in. Our present methods of education which put a premium on accumulation of knowledge, have rarely reached out to include a training in creative habits of observing, seeing and shaping our surroundings. The apathy we meet in the adult citizen, who entertains only vague notions of wishing to get away from it all, can certainly be traced to this early failure of arousing his active interest in the improvement of his living area. Children should be introduced right from the start to the potentialities of their environment, to the physical and psychological laws that govern the visual world and to the supreme enjoyment that comes from participating in the creative process of giving form to one's living space. Such experience, if continued in depth throughout the whole of the educational cycle, will never be forgotten and will prepare the adult to continue taking an informed interest in what happens around him. Recent research at the University of Chicago has shown that "the high I. Q. children seek out the safety and security of the 'known,' while

the high creative children seem to enjoy the risk and uncertainty of the 'unknown.' We should strengthen this creative spirit, which is essentially one of non-conformist independent search. We must instill respect for it and create response to it on the broadest level, otherwise the common man stays below his potential and the uncommon man burns up his fireworks in isolation.

My concern with the problem of drawing out the potential artist and of providing him with a stimulating educational climate and a chance to acquire a perfect technique prompted me over 40 years ago to create the Bauhaus School of Design. In opposition to the then prevailing trend of bringing up a student of design on the subjective recipes of his master, we tried to put him on a solid foundation by giving him objective principles of universal validity, derived from the laws of nature and the psychology of man. From this basis he was expected to develop his own individual design approach, independent of the personal one of his teacher. This novel method of education in design has been widely misunderstood and misinterpreted. The present generation is inclined to think of it as a rigid stylistic dogma of yesterday whose usefulness has come to an end because its ideological and technical premises are now outdated. This view confuses a method of approach with the practical results obtained by it at a particular period of its application. The Bauhaus was not concerned with the formulation of time-bound, stylistic concepts, and its technical methods were not ends in themselves. It wanted to show how a multitude of individuals, willing to work concertedly but without losing their identity, could evolve a kinship of expression in their response to the challenges of the day. It wanted to give a basic demonstration on how to maintain unity in diversity, and it did this with the materials, techniques and form concepts germane to its time. It is its method of approach that was revolutionary, and I have not found yet any new system of education for design which puts the Bauhaus idea out of course. In fact, the present disenchantment with the doubtful results obtained from simply imitating highly personal design methods of this or that master without adding to their substance should give renewed emphasis to its principles.

It would be most desirable if the initial work done by the Bauhaus were continued and expanded so that we would be able to draw on an ever-increasing common fund of objective knowledge, teachable to all age groups and furnishing the much needed vocabulary with which individuals are free to compose their personal design poetry. If the capacity to focus and crystallize the tendencies of a period becomes dim, as it has in our time, the necessity of intensifying our efforts at coherence becomes ever more important. There are some vital centers in this country where such work is pursued with dedication, but their influence is still limited, and it is hard to find creative architects and artists who want to take on teaching positions besides their other work because public opinion regards teaching as a mere backwater compared to the excitement and rewards of practical work. That the two must be combined if a healthy climate for the growing generation is to evolve remains an applauded theory rather than an actual accomplishment.

I remember an experience I had myself years ago when, on

the occasion of my 70th birthday, "Time" magazine commented on my career. After coming to this country, they said, I had been "content to teach only," as if this were, in itself, a minor occupation as compared to that of a practicing architect. Apart from the fact that the paper was misinformed—I had never given up my practice—it brought home to me again the realization that the profession of the teacher is looked upon in this country as a kind of refuge for those visionaries who cannot hold their own in the world of action and reality. Though admittedly there has been a shift in this view lately, it is still much too firmly established as to become uprooted overnight. It remains a tremendous handicap for those who realize the importance of combining practice and teaching and want to make their contribution in both fields.

What, now, can be done by the individual practicing architect to promote a greater measure of cooperation between those groups who contribute to the development of our visible world? In spite of our partiality to "Togetherness," this fashionable trend has accomplished little in our field since it lacks a distinct purpose, a discipline, a working method of its own. All these must be found before we get more and more lost to each other.

I think we all agree that a relatedness of expression and a consolidation of trends cannot be consciously organized in a democracy, but springs from spontaneous group consciousness, from collective intuition which brings our pragmatic requests and our spiritual desires into interplay. I have tried for a long time, therefore, to give more incentive to such a state of mind by developing a spirit of voluntary teamwork among groups of architects. But my idea has become almost suspect since so many of my colleagues are still wedded to the 19th century idea that individual genius can only work in splendid isolation. Just as our profession 50 years ago closed their eyes to the fact that the machine had irrefutably entered the building process, so now it is trying to cling to the conception of the architect as a self-sufficient, independent operator who, with the help of a good staff and competent engineers, can solve any problem, and keeps his artistic integrity intact. This, in my view, is an isolationist attitude which will be unable to stem the tide of uncontrolled disorder engulfing our living spaces. It runs counter to the concept of Total Architecture, which is concerned with the whole of our environmental development and demands collaboration on the broadest basis. Our present casual way of solving problems of collaboration on large projects is simply to throw a few prominent architects together in the hope that five people will automatically produce more beauty than one. The result, as often as not, becomes an unrelated assemblage of individual architectural ideas, not an integrated whole of new and enriched value. It is obvious that we have to learn new and better ways of collaboration.

In my experience these call first of all for an unprejudiced state of mind and for the firm belief that common thought and action is a precondition for cultural growth. Starting on this basis, we must strive to acquire the methods, the vocabulary, the habits of collaboration with which most architects are unfamiliar. This is not easy to accomplish. It is one thing to condition an individual for cooperation by making him conform; it is another, altogether, to make him keep his identity within

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a group of equals while he is trying to find common ground with them. It is imperative, though, that we develop such a technique of collaboration to a high degree of refinement since it is our guaranty for the protection of the individual against becoming a mere number and, at the same time, for the development of related expression rather than of pretentious individualism.

There can be no doubt, of course, that the creative spark originates always with the individual, but while he works in close cooperation with others and is exposed to their stimulating and challenging critique, his own work matures more rapidly and never loses touch with the broader aspects which unite a team in a common effort.

Communication from person to person is at an all time low today in spite of, or because of, our tremendous technical means of communication and most individuals are driven into shallow superficiality in all their relations with our people, including their own friends. But just as the airplane is no substitute for our legs, so personal contact between people of like interests cannot be replaced by the vast output of professional literature and information service because individual interpretation and exchange is still essential for our functioning as human beings. Our over-extended receptive faculties need a respite so that greater concentration and intensification can take place, and I feel that a well-balanced team can help achieve just that. As we cannot inform ourselves simultaneously in all directions, a member of a team benefits from the different interests and attitudes of the other members during their collaborative meetings. The technical, social and economic data, gathered individually and then presented to the others, reaches them already humanized by personal interpretation and, since all members of a team are apt to add their own different reactions, the new information is more easily seen in its proper perspective and its potential value.

For the effectiveness of this kind of intimate teamwork, two preconditions are paramount: Voluntariness, based on mutual respect and liking and exercise of individual leadership and responsibility within the group. Without the first, collaboration is mere expediency, without the last, it loses artistic integrity. To safeguard design-coherence and impact, the right of making final decisions must therefore be left to the one member who happens to be in charge of a specific job, even though he has previously received support and criticism from other members.

Such principles of teamwork are easier explained than carried into practice because we all still arrive on the scene with our old habits of trying to beat the other fellow to it. But I believe that a group of architects willing to give collaboration a chance, will be rewarded by seeing their effectiveness strengthened and their influence on public opinion broadened. All teams so organized, I trust, will eventually act as ferments in our drive for cultural integration.

Considering the reservoir of rich talent and the wealth of technical and financial resources available today, it would seem that this generation holds all the aces in the age-old game of creating architectural form symbols for the ideas by which a society lives. Only a magic catalyst seems to be needed to combine these forces and free them from isolation. I personally see this catalyst in the power of education; education to raise the expectations and demands a people make on their own form of living, education to waken and sharpen their latent capacities for creation and for cooperation. Creativity of the makers needs the response of all the users. I am convinced that a surprising amount of individual whimsey, yes, even aberration and downright ugliness, could be tolerated without causing serious harm if only the grand total design, the image a society should have of itself, would emerge clearly and unequivocally. What we admire in the achievements of city builders of the past is the fact that their work reveals so clearly the ultimate destination to which each individual feature was put as an organic part of the whole area. This was what made the city perform its functions well and gave the people a stimulating background for all their activities. How else can the marvel of the Piazza San Marco, this arch example of perfection, be explained? Not the work of a single master like Piazza Saint Peter, we find instead that over a long period of growth a perfect balance was developed between the contributions of a number of architects, using many different materials and methods. They achieved this miracle because they never violated the main purpose of the general

plan yet never forced uniformity of design. San Marco is an ideal illustration to my credo, "unity in diversity," to the development of which, in our time, I can only hope to have made my personal contribution during a long life of search and discovery.

NOTES IN PASSING

(Continued from page 9)

prejudices and stereotypes—those which are hardest to get rid of in adults—are acquired at a very early age. This means that, to be truly effective, educational measures must begin at school. As the UN agency for education, UNESCO has therefore carried its campaign against racial bias into the classroom. But realizing that the school curriculum is already over-burdened in most countries, and that the addition of a separate subject would be difficult, it has sought to reach the student through the teacher, by providing the latter with the most up-to-date findings of modern science for incorporation in normal lessons.

With this purpose in view, UNESCO commissioned two textbooks: Cyril Bibby's *Race, Prejudice and Education* in English already translated into German and Hebrew, with other language versions foreseen; and Professor Juan Comas's *La Educación ante la Discriminación racial* (Education and Racial Discrimination), intended for school-teachers in Latin America. A small illustrated pamphlet for schools entitled *What is Race?* has also been published.

ALFRED METRAUX—UNESCO

MUSIC

(Continued from page 8)

Webern makes clear the German, and indeed the classical European concept: "the aim was always articulation of an idea. . . . What, then, is this articulation of ideas? An upper part and its accompaniment. . . . At an early stage composers began to exploit and extend to the rest of the texture the material present in the upper part. To put it schematically, particular attention was given to the development of the motifs contained in the shapes of the upper part."

Almost from the beginning Ives chose to violate this concept. He did not extend his themes for recognition before combining them. Indeed the recognizable theme is simply one aspect of his statement; the appearance of a hymn melody towards the end of a movement does not demonstrate that the hymn melody was the subject. He does not reach atonality by accumulating his thematic material vertically. Nor is his method systematically polyphonic, by open interweaving of voices.

Ives proceeds in a manner not unlike that of Webern before he came to the tone-row. Each smaller work or section of a larger work presents its material by exposition and becomes, or is at once, according to the requirement of the material, its development. No comfortable pattern of restatements jogs the thing along by repetition. Thematic material presents at every reappearance a fresh statement, sometimes quite transformed, throwing up new recognitions. The method is primarily textural, the structure of a larger work being articulated by the dynamic and rhythmic contrast of succeeding sections. To effect these dynamic and rhythmic appositions Ives invents and elaborates new textural devices, displacing and accumulating harmonies, using both consonance and dissonance, sometimes in relation to a key but more often in relation to what can only be called the consistency of the material. Webern has already disposed of the objection: "in tonality, too, unity was as a rule felt only unconsciously."

The need of European composers to cling to a formalized grammar that would take the place of the disintegrating key system gave sufficient persuasion to believe they were still within the domain of key tonality even when for the ear they had gone beyond it. A positive substitute for harmonic grammar was felt to be necessary; therefore the row system was invented. Webern has put vividly in words the tense Viennese awareness of the experience. "It was a hard struggle; inhibitions of the most terrifying kind had to be overcome; there was an anxious questioning: is that really possible?" "As if the light had given out—that's how it struck us."

Ives had been educated from boyhood by his father to feel neither the obligation nor the loss. Being free of the key, free

within tonality and free outside it, he had no sense of need to substitute a new formalization to take the place of harmony. This, on the positive side, neither his admirers nor his detractors have yet sufficiently realized. For this reason Ives did not feel Schoenberg's need to substantiate his practices by theory. Nevertheless the result is the same that must come when the tone-row is used as Schoenberg intended it, not as a schematic method of composition but as a means of esthetic liberation from key harmony. When this outcome has been thoroughly assimilated, the art of Ives and that of Schoenberg lead to the same freedom. The way of Ives is more demanding, the way of Schoenberg the more reluctant. What is now taken for an advanced means of composition, the tone-row or serial method, is recognized to be in fact retrograde, a subservience surviving from the formal grammar of key tonality. The emancipation of the dissonance opens up new possible modes of tonal organization; it does not destroy consonance. Consonance and dissonance survive, in relation to the consistency of any passage, in the same way that the older modes survive, or pentatonic harmony, or major and minor.

Ives was, therefore, not primitive or naive in his manner of organizing his material, or in his lack of any grammatical substitute for a key system of tonality, or in any other manner, except his need for that directly communicable consistency of idea that he called "substance." This sense of substance, of an inherent mind and integrity in the music to be what it is—not to demonstrate the composer's intention but instead to be what he intends—distinguishes Ives's "naive" genius from that sophistication, that "new music," which in the short present so intrigues the advocates of sophisticated methods. I use the word "intrigue" advisedly. It is the intrigue, the plotting of these methods, their tricks and their schematics, that today distract a legion of composers from their proper business, the creation of a self-consistent and substantial music.

CURRENTLY AVAILABLE PRODUCT LITERATURE AND INFORMATION

Editor's Note: This is a classified review of currently available manufacturers' literature and product information. To obtain a copy of any piece of literature or information regarding any product, list the number which precedes it on the coupon which appears below, giving your name, address, and occupation. Return the coupon to Arts & Architecture and your requests will be filled as rapidly as possible. Listings preceded by a check (✓) include products which have been merit specified for the Case Study Houses 18, 20, 21, The Triad.

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✓ (350a) Appliances: Thermador presents two new brochures. The 14.2 cubic-foot Refrigerator-Freezer is featured in one brochure. All sections of the interior are explained in full; choice of colors and detailed specifications are given. The second brochure colorfully illustrates Thermador's Bilt-In Electric Ranges. The special features of the Bilt-In Electric Ovens, such as the Air-Cooled door, 2-speed rotisserie, scientifically designed aluminum Broiler tray, are shown. The Thermador "Masterpiece" Bilt-In Electric Cooking Tops are detailed. For these attractive brochures write to: Thermador Electrical Manufacturing Company, 5119 District Boulevard, Los Angeles 22, California.

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✓ (303a) Architectural Pottery: Information, brochures, scale drawings of more than 50 models of large-scale planting pottery, sand urns, garden lights, and sculpture for indoor and outdoor use. Received numerous Good Design Awards. In permanent display at Museum of Modern Art. Winner of 1956 Trail Blazer Award by National Home Fashions League. Has been specified by leading architects

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✓ (244a) Sliding Doors & Windows: The full product line of Arcadia Metal Products entails a standard aluminum door used for residential purposes, heavy duty aluminum door for commercial work and finer homes, standard steel door for commercial and residential buildings and the standard aluminum window designed for architecturally planned commercial buildings and residences. For a 16-page informative catalog write to: Arcadia Metal Products, Dept. AA, 801 S. Acacia Avenue, Fullerton, California.

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(339a) Lighting: New Lighting Dynamics catalog featuring dozens of new architectural ideas for lighting, cost-range indicators for quick indication of cost. Complete photometric data done by the Interflectance method. Write to Lighting Dynamics, 802 West Whittier Boulevard, Whittier, California.

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(233a) Pryne Blo-Fan—Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

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✓ (340a) Davidson Brick Company manufacturers of Modular Steeltid Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

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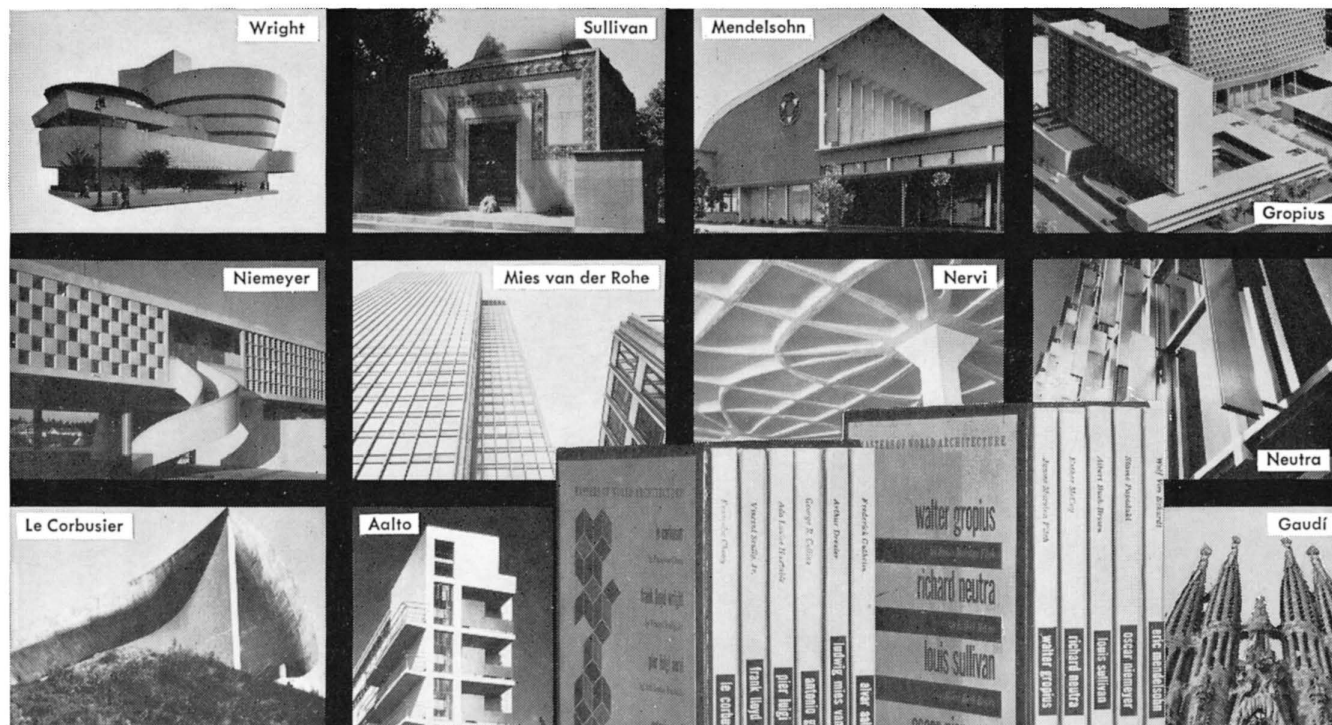
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